

2008

MARKETABLE PHOTOGRAPHY

by SHUTTERPOINT



TABLE OF CONTENTS

3 Preface

A GUIDE TO MARKETABLE PHOTOGRAPHY

4 MARKETABLE STOCK PHOTOGRAPHY: AN INTRODUCTION

TAKING THE PHOTO

- 5 Choosing Subject
- 6 Technical Settings
- 9 Composition
- 11 Color
- 11 Lighting
- 11 Explore Options

POST PROCESSING THE PHOTO

- 12 Editing Tools
- 12 Cropping
- 12 Noise Reduction
- 13 Exposure and Color Corrections
- 13 Sharpness Adjustments
- 13 Borders and Frames

UPLOADING TO SHUTTERPOINT

- 14 Image Title and Keywording
- 14 IPTC Metadata
- 15 Image Resolution
- 15 Price Setting
- 15 Model and Property Releases
- 15 Editorial License

MARKETABLE PHOTOGRAPHY SHOWCASE

16 MARKETABLE PHOTOGRAPHY SHOWCASE: AN INTRODUCTION

- 17 SPOTLIGHT: Annika Strömberg
- 18 Abstract & Digital Art
- 20 SPOTLIGHT: Mike Dawson
- 21 SPOTLIGHT: Harry Eggens
- 22 Animals
- 31 Architecture
- 34 SPOTLIGHT: Myrthe Krook
- 35 Botanical
- 39 Business World
- 41 SPOTLIGHT: Jennifer Ralston

42 Children

44 SPOTLIGHT: Jim Glab

45 Cityscape

47 Concept

48 Food & Drinks

50 Holidays & Events

52 SPOTLIGHT: Donna Sherwood

53 SPOTLIGHT: Chee-Onn Leong

54 Landscape

61 SPOTLIGHT: Mark Plonsky, PhD

62 Macro

64 SPOTLIGHT: Bruce Becker

65 Military & Patriotic

66 Music World

67 SPOTLIGHT: Katariina Järvinen

68 Night Shot

70 SPECIAL GUIDE: Portraiture in Stock Photography

71 SPOTLIGHT: Jostein Hauge

72 SPOTLIGHT: Rees Gordon

73 People & Lifestyles

80 Roads & Transportation

82 SPOTLIGHT: Glenn Traver

83 Seascape

85 SPOTLIGHT: David Selvaggi

86 Sports & Recreation

88 SPOTLIGHT: Chris Harvey

89 Technology

90 SPOTLIGHT: Maria Dryfhout

91 SPOTLIGHT: Kelly O'Donnell

92 Travel & Leisure

97 SPOTLIGHT: Jan Stadelmyer

99 Various Objects

103 Waterfalls

PREFACE

Dear Reader,

This guide has been created to assist photographers like you with understanding concepts of stock photography and photo marketability. These concepts are explained through a comprehensive guide and a collection of photos from Shutterstock.

The guide takes the reader through the steps of achieving a marketable photo. Starting from taking the photo, to post processing the image, and finally to making the image available online. The guide offers tips and suggestions in many areas involved in selling photos on Shutterstock.com.

The Shutterstock collection of photographs included in this guide is presented to serve as a reference or a starting point to anyone interested in creating marketable images. We believe that these samples will enhance the concepts covered in the guide, as the collection is based on some of the images that were sold via our website during the year 2007.

The Marketable Photography Guide 2008 is made possible and distributed by Shutterstock.com.

Shutterstock.com Team
January 2008

MARKETABLE STOCK PHOTOGRAPHY: AN INTRODUCTION

In order to discuss marketable photography, let us first describe what stock photography is about. In a single sentence, stock photography can be defined as...

any existing photos that can be licensed for specific use.

You may also hear terms such as stock photos, picture archives, photo libraries, image banks, and variations of the above – they all refer to the same concept. By accessing large collections of images online, consumers of stock images are able to stay on budget and not have to hire their own photographer. It allows them to save time since images are delivered via the web in mere seconds.

The stock photography industry started shaping up approximately three decades ago, when a large number of photographers were no longer shooting for assignments, but for stock photo libraries instead. As the industry evolved, stock agencies started surveying their clients, trying to better understand what type of images were needed most. Those were the first attempts to define marketable photography, as well as to establish “want lists” – customer requests that could be passed on to photographers.

Before the days of the mainstream acceptance (or existence) of the internet, stock libraries existed in the form of collections of slides or prints, which clients could select by accessing printed catalogs or CD-ROMs the agencies sent out by mail. Now, the internet allows accessing images online, making searches much easier and delivery faster. At the same time, digital photography has made the process of photo submissions much more convenient for photographers.

The relative ease of trying out one’s skills as a stock photographer and the simplicity of contributing images to online stock photo sites have been fueling interest of many photographers in this quickly developing marketplace. Doesn’t it seem like everyone has a digital camera nowadays? Many people carry their cameras along everywhere and take many photos. Certainly, not everyone produces images that are good as “stock photos” – in other words, not every image, even when technically perfect, is marketable. In this guide, we will take you through the entire process of creating stock photography, from the time you decide to take a photo to the time you upload it to your ShutterPoint account. We will stop at every point of this process and present the best ways to produce a marketable photo. We will describe how to pick the subjects, and how to present them most effectively. You will also find advice from successful ShutterPoint photographers,

“...not every image, even when technically perfect, is marketable.”

and see numerous examples of marketable imagery – each and every photo in this guide was sold on ShutterPoint during the year 2007 at least once.

TAKING THE PHOTO

A. Choosing subject

It's no secret that some photographic subjects are highly marketable, while others are harder and harder to sell. Enormous growth of the stock photo industry in the recent years coupled with internet expansion has opened doors to the world of stock photography for many photographers. Stock photo agencies around the world have accumulated quite a large number of "non-dated" images that will not need to be replaced any time soon. These images include animals, sunsets, clouds, and natural landmarks – the very subjects many photographers love to take pictures of. ShutterPoint's own statistics confirm that these subjects are in high supply but demand is scarce. While these images sell, getting "a piece of the pie" in these categories is hard. (Please see the [Learning](#) section on ShutterPoint.com for more examples of low marketability subjects).



The key to success in the stock photography field is to find out what the buyers of photography want, and then shoot it. Many photographers shoot what they want instead of what buyers want, and then are disappointed with their stock sales. If you are seriously trying to sell your photography, you need to choose your subject wisely. Before taking a picture, ask yourself how such an image may be used. If you are not sure what it can be used for, the photo buyer won't be either. If you can create an image the buyers need, they will buy it from you regardless of your level of experience or who you are, often paying a higher price. This makes producing WHAT BUYERS WANT a simple, but often overlooked concept in stock photography.

The first step in understanding what buyers want is understanding who the buyers usually are. Typically, stock imagery buyers are magazines, book publishers (particularly text-books and encyclopedias), advertising and design agencies, calendar and greeting card companies, television and film producers, CD/DVD ROM manufacturers, web designers and web content producers, bloggers, political campaign publishers, and government and not-for-profit organizations. In recent years, small- and medium-sized businesses have embraced desktop publishing, and have become active consumers of stock photography as well. In addition, there is another type of buyer - the fine art buyer. This buyer might be an interior designer or just someone who wants to print the image to display in their home or give a printed image as a gift to someone. To meet the demand of such a buyer, your photo must be truly unique and attention grabbing.

Want to further learn what buyers need? There are many ways to find out:

- Find suggestions on ShutterPoint.com. ShutterPoint offers [Search Spy](#), the [What's Selling section](#), the [Help section](#), [SP Blog](#), and [Periodic Newsletters](#) to keep members informed about the best subjects to photograph. The highest percentage of images that sell on ShutterPoint are in Business World, Office World, and Technology categories. Very good sellers are images that clearly present a certain concept or illustrate an action, especially related to the "hot" subjects – business, finance, technology, telecommunications, the internet, health, fitness, beauty, recreation and travel.
- Read publications that relate to the market you want to target, to get ideas and concepts that may need to be illustrated.

* All images used as examples on this page are presented and credited on Marketable Photography Showcase pages of this guide.

A GUIDE TO MARKETABLE PHOTOGRAPHY

- Stay on top of the latest trends and predictions and think creatively about what type of images could be needed to support them.
- Examine existing stock collections or catalogues and determine what ideas are being communicated, and illustrate the concept in different ways.
- Try looking through a Book of Familiar Quotations, and try illustrating some.
- Pay attention to visual advertisement and illustrations surrounding you in every-day life. Those are perfect examples of images someone needed and someone sold.



B. Technical Settings

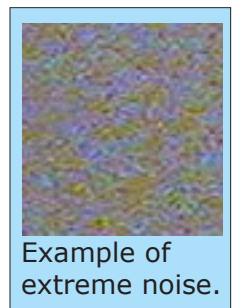
Before we move on to exploring what makes images visually appealing, it is very important to mention technical quality. Before taking photos, especially those meant to serve as stock, every photographer needs to take some precautions against possible technical defects that can ruin the final image. The most common technical problems that one needs to watch out for are:

1. Noise
2. Soft focus (loss of sharpness)
3. Compression artifacts
4. Low resolution (pixel count)
5. Scanning defects (dust, scratches, moiré) – for film/slide photography

The list above only mentions the most common issues which are relatively easy to address before you even press the shutter. We will discuss other technical problems and how to correct them in the Post Processing section, where we will touch upon correcting problems that were difficult or impossible to prevent while shooting.

1. Noise

Noise is apparent by the presence of color speckles where there should be none. For example, instead of a blue sky, you notice faint pink, purple and other color speckles amongst the otherwise blue sky. One of the differences between a point-and-shoot consumer digital camera and a digital Single Lens Reflex (dSLR) is that the former produces images with a lot of noise when using high ISOs (International Organization for Standardization's measure of sensitivity of the imaging sensor) and long exposure times, and the latter is practically noise-free.



Example of extreme noise.

High levels of noise may render an otherwise perfectly done image completely not marketable. Photo buyers demand perfect clarity and sharpness and they want images to be free of noise and other defects such as scanner dust, film scratches or film grain.

To combat noise, shoot with lower ISO settings and avoid very long exposures. Keeping this simple rule in mind will let you capture cleaner photos.

* All images used as examples on this page are presented and credited on Marketable Photography Showcase pages of this guide.

2. Soft focus (loss of sharpness)

Your goal is to make great stock images, and every great stock photo is razor sharp. How do you make it happen? Knowing what makes your images lose sharpness is key to creating crisp, well detailed images.

When using long exposures, remember to use a tripod or other form of camera stabilization. Sometimes even a short exposure taken when a lens is zoomed in on the distant subject may become “soft” due to camera shake. Always firmly secure your camera when you take photos to minimize the problem. In addition, ensure the camera lens is clean and free of dust or any other particles, and allow the camera to fully focus on the subject when you are pressing the shutter. Remember, loss of sharpness is the most difficult issue to deal with during post processing and it is very important to get the focus right when shooting, while securing the camera to prevent shake.



It is safe to say that almost every photo can have out of focus areas – you may use blurring and selective depth of field to put more emphasis the main subject, or you can use motion blur effects to accentuate dynamics of the scene. As a general rule, however, remember that a least one, usually the most important, element of your composition must be sharp.

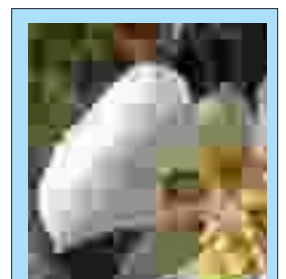
Tip: After snapping an image, zoom in on the LCD screen of the camera to make sure the intended subject is in focus. Re-shoot if the subject is out of focus and check again.

3. Compression artifacts

Compression artifacts may become noticeable on JPEG images as blocky patches of pixels of similar color. Since practically all JPEG images are compressed to reduce their file sizes, the stronger the compression, the more “data” from the images is thrown off to provide greater file size reduction. Less aggressive compression allows more pixels to be preserved as they were captured, and produces larger, much crisper and sharper images.

To ensure you are not losing quality due to excessive compression, set your camera to use the “High quality” mode (sometimes called “Low Compression”, “JPEG Fine” or “Large file size”, depending on your camera). If you plan to perform extensive post-processing, you may want to record images in RAW format (sometimes called digital negative), which holds the most image data, but takes up a lot of space.

If you are using film or slides and digitize them with a scanner, set your scanning software to use low compression. Some programs allow setting JPEG quality in percentages, use values from 85% to 95%.



Artifacts caused by high compression.

4. Low resolution (pixel count)

The word “resolution” is one of those terms that cause the most confusion for many photographers. Everyone knows that higher resolution is better, but what does it mean?

A digital image is composed of tiny squares of different color and brightness, called pixels. The more pixels are in the image, the more detailed it appears to the eye, and the more information can be sharply captured on a unit of viewing surface. Modern digital cameras allow capturing very detailed, high resolution images because they use millions of photo elements on their sensors to record light and color.

Why is high resolution important? A greater number of pixels translates to the ability to make larger prints. It is always better to provide higher resolution images to accommodate the possibility of larger prints.

Most cameras are sold with the resolution setting at its highest level set by default – in other words, if a camera’s sensor can generate 10 megapixels (approximately 10,000,000 pixels), that will be the resolution of the images the camera records. Always ensure your camera is set to shoot at its highest supported resolution. If you use an older camera of 4 megapixels or less and you are very serious about stock photography, it may necessary to upgrade to a newer, higher resolution, model.

When scanning prints or slides, the concept of resolution becomes very important as well. Scanners can output digital files of many sizes to suit the needs of a particular application. For the purposes of stock photography, experiment with your scanner settings and use the highest resolution that still maintains good sharpness of images when they are viewed at the 100% magnification. For most scanners, your digital files should be within 8-15 megapixels.

5. Scanning defects (dust, scratches, moiré) – for film/slide photography

Last but not least is a set of common defects that a scanning process can introduce – dust, scratches and moiré. Obviously, if you use a digital camera, you do not need to worry about these, though dust on a DSLR sensor may be a problem on its own (cameras with non-removable lenses are not affected).

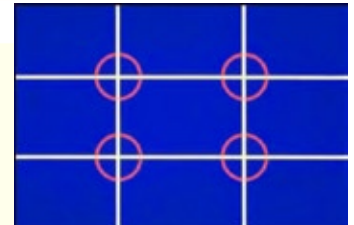
To ensure clean digital images, follow the scanner maintenance guidelines, or use professional scanning services that will deliver clean, high resolution images. If a problem is spotted, many times it can be corrected during the post processing phase, which we will discuss in its own section.

C. Composition

You're holding your camera and ready to shoot. Go ahead, take the picture. Intuition and creativity are very important in producing a good photograph. However, if you follow some rules before pressing that button, you will yield outstanding results.

1. The rule of thirds

The most widely used and most familiar rule of composition is the rule of thirds. When composing the image you are about to take, imagine a frame that splits the image into nine equal parts created by making two vertical and two horizontal lines. The rule of thirds suggests placing important compositional elements of the photo near the intersections of these lines.



If you include a horizon in the photo, make sure it's not splitting your image into two equal parts. Instead, tilt the camera slightly up or down so that the line of horizon is at either the lower third or the upper third of the frame. If your photo includes a lone tree, building, animal, or any other stand-alone element, try to move the camera so that this object is positioned near the imaginary intersection of the lines mentioned above.

2. Fill the frame, don't waste space

Frame your photo so it contains only the visual information you want, and nothing you don't. One common mistake many photographers make is allowing most of the frame in the photo to be occupied by a dull or uninteresting subject.

If you are photographing a sunset in the mountains, ask yourself these questions:

- Is the top part of the image filled mostly with plain and dull monotone sky?
- Is the bottom part covered with a massive area of darkness with no visible details in it?

If you are making a portrait, think about these before pressing the shutter:

- Do I capture the eye contact or expression of the eyes well?
- Is the subject positioned as the most important object in the composition?

In general, if at least a quarter of the area of the image is filled with anything that does not directly contribute to the image, consider recomposing it, or zooming closer on the main subject of the photo. Remember to balance it out with good compositional techniques. If you're finding it hard to get inspiration by a scene, large, up-close, confident framing is a great starting point for getting you fired up. Get in close, and then get in even closer. If you can't get in close, try to find interesting elements in the scene that can enhance the photo – reflections, shadows, paths, lines, and colors can create an unusual mood and make an otherwise dull image fresh and appealing.



A GUIDE TO MARKETABLE PHOTOGRAPHY

3. Lines and geometric shapes

Lines play an important role in composition. Diagonal lines make photos dynamic. You can use diagonals as leading lines to provide a way into the picture. It's a simple and easy path for the eye to follow to the main subject. You can also use repetitive lines to draw viewers' attention to your center of interest. One of the most common and graceful lines used in composition is called the S curve.



You can use simple geometric shapes to aid your picture composition. You can help yourself develop an artistic eye by studying pictures to find the strength of their lines, geometric shapes, and balance.

4. Connect background with foreground



Ensure both background and foreground elements in the image are present and can coexist with each other. Good photographers know that ensuring harmony between a foreground and a background is one of the most difficult compositional challenges. Some tend to concentrate on the distant object the most when taking photos, forgetting that not having anything in the foreground may create a feeling of emptiness in the final photo. On the other hand, a busy, cluttered and out-of-balance background can easily ruin the presentation of the foreground element serving as the main subject of the photo.

5. Framing

Frame the target of interest with objects in the foreground. This can give a picture the feeling of depth it needs to make it more than just another snapshot. Effective framing adds dimension and interest to the photograph. Try different angles, lowering and raising the camera off the usual eye levels to seek balance and create composition that effectively binds all elements of the photo into a visual unit.



D. Color

Great images make great use of color. Vibrant colors provide an uplifting visual experience. When taking the photo, look for solid primary colors: bright 'sports-car' red, emerald green, lightning yellow, and ocean blue. In stock photography, images with bright primary colors benefit from easier matching with other materials (logos, templates, designs) they may end up being used with.



When photographing outdoors, use a polarizer to bring out the colors, enhance skies and reduce reflections. Bright afternoon sunlight will add warmth. Alternatively, look for "color harmony" - scenes restricted to similar tones and colors, or even a single color. Experiment with your image processing software and master techniques of color correction and color manipulation.

* All images used as examples on this page are presented and credited on Marketable Photography Showcase pages of this guide.

E. Lighting

Photographs that win competitions are often ones that make interesting use of light. If you are an outdoor photographer, look out for beams of light shining through clouds, trees or windows, long shadows, and the effect of side and backlighting. Shoot in the warm golden “magic hours” of early morning and late afternoon.

When shooting indoors, try to avoid relying exclusively on the camera’s built-in flash. Use sunlight from windows, an off-camera accessory flash, or a flash that can point up to create soft, diffused light. Pictures taken with built-in flash will often create harsh unnatural lighting, overexposing the foreground and underexposing background.



Flash on camera is most useful when working in bright sun to put some fill-in light into the shadow areas. Some cameras allow you to adjust the amount of this fill-in to get the effect you want.

F. Explore options and practice, practice, practice

With digital cameras quickly sweeping the world of photography, it becomes even easier and more affordable to take many photos and choose the best one later. Photographers often make the mistake of taking only one or two exposures of the scene, instead of trying to increase the number of shots and thus finding the best one later when viewing images on screen.

Learn the camera’s features and experiment with camera modes and exposure controls, move around, and capture the scene from various angles and zoom levels. If possible, try shooting at different times of the day or when the sun is both direct and when it is covered by clouds. By making multiple shots of the scene, you are allowing yourself more room for errors, and leaving evaluation of images for a later time when you can analyze results at the computer.

POST PROCESSING THE PHOTO

A. Editing Tools

Most photos can use some kind of post processing. Take the time to learn a tool that will help you fine-tune and really bring your photos to life. A good photo editing tool can be expensive, but might be worth the investment if it helps you sell more images. For information and reviews of the leading editing software, please visit:

[Wikipedia](#) - Comparison of Graphics Editors

[ConsumerSearch](#) - Photo Editing Software Review

For the extensive list of Adobe Photoshop tutorials, please visit:

<http://www.photoshopsupport.com/tutorials.html>

Note that if you use other photo editing tools, most concepts mentioned in the Photoshop tutorials can be used with other programs.

Below we will review some of the post processing adjustments that are most commonly performed and describe why they are frequently needed.

B. Cropping

Cropping is the easiest and yet one of the most effective ways to improve composition with post processing. In digital photo processing, you are no longer limited to the standard 4 x 6, 5 x 7 or 8 x 10 print sizes. Look at each photo and think about what you really want people to see. Then crop everything else away. Try some unusual shapes, like panoramas or narrow verticals.



C. Noise Reduction

Use your image editor to thoroughly evaluate your images for noise at the 100% magnification, and apply noise correction filters (or noise removal image editing techniques) whenever necessary. Most image editing applications provide ways to reduce noise, with techniques ranging from very simple to very complicated. There are also third-party plugins for major image editors that are designed to deal specifically with image noise. It pays to learn about different noise reduction techniques from printed or online articles and experiment with them on your own images.

D. Exposure and Color Corrections

Striving to achieve the perfect lighting and perfect exposure can be a difficult task at times. It's not rare that images shot with automatic, semi-automatic or manual camera modes suffer from exposure problems, uneven lighting and color shifts. Photo editing tools have long been helping photographers correct some of these problems with a wide arsenal of corrective steps and techniques. Learning and using these techniques is essential if you wish to achieve fuller control over the way images come out of the camera.

E. Sharpness Adjustments

As mentioned previously, correcting soft focus is the most difficult task in post processing. When fine details of the subject are not captured by the camera, the software can try to enhance and strengthen those details that are available to create an appearance of a sharper image. Sharpening tools should be used with caution, because too much sharpening makes noise more apparent, and frequently creates distinctive halos. In most cases it is better to use only mild sharpening of a rather small portion of the image. If you find that you are in need of strong sharpening all across the area of the photo, you should probably reshoot it instead.

As with other post processing tasks, take time to learn all the different ways to improve sharpness and experiment with them plenty for best results.

F. Borders and Frames

Borders and frames are subjective. Publishers may want to use their own borders or frames to match the design of their project. To increase your chances of selling your photos, avoid borders or frames. Even if you feel that borders/frames are easy to remove, do not make your customers do any extra work.

* All images used as examples on this page are presented and credited on Marketable Photography Showcase pages of this guide.

UPLOADING TO SHUTTERPOINT

A. Image Title and Keywording

Titles and keywords are how photo buyers search for what they need. If either title or keywords are not descriptive of the actual photo, buyers will not find your photo, and obviously will not buy it unless they find it.

When naming your photo, give it a descriptive title rather than a creative one. For keywords, name all the objects in your photo, name location and season if it applies, name colors and shapes depicted in the photo. If image contains a person, name all attributes of the person (e.g. gender, occupation, hair color, eye color, age, etc.) and describe precisely what the person is doing in the image. After naming the obvious objects/subjects of the image, think about conceptual meaning. If your image contains such meaning, describe it in keywords. Keywords should be ordered by relevance. Separate keywords (or key phrases) with commas, and do not use punctuation characters (quotes, periods, exclamation points in particular) in your titles or on your keyword list.

It is also highly advisable to place a paragraph describing a photo with natural free text into the description section. Description is searchable with the on-site search engine and can also be used by various external search engines to index pages showing your images.

B. IPTC Metadata

The IPTC profile is a set of metadata fields embedded inside a digital image. The International Press Telecommunications Council (IPTC) was one of the groups responsible for encouraging standards for storing text information describing an image within the image file itself. IPTC profiles allow photographers to use image editing programs to assign image captions, descriptions, keywords, and many other pieces of information to their images and to store the assigned values inside the image files.

When you submit image files containing IPTC data to ShutterPoint, the site will automatically extract it and use it to pre-populate the most common fields necessary to present your images online. This is a significant workflow booster - by employing IPTC before uploading, you save time by not having to input all image attributes from scratch.

Once you input your IPTC data, you can speed the upload process by uploading your images in bulk. ShutterPoint offers a convenient feature that allows upload of multiple images at once. Use either the Batch Upload tool or [Windows Web Publishing](#) (Windows only). You can also compress your image files into a ZIP archive (Windows or Mac) and submit the ZIP file via our single file submission process. ZIP files will be automatically uncompressed and the site will process all images stored inside the ZIP archives the same way as if they were uploaded one by one.

IPTC data can be input from most image editing applications or from a free utility from Microsoft called Photo Info (Windows only). Microsoft Photo Info makes it easy to view and change "metadata" properties in digital photographs from within Windows Explorer. The tool can be downloaded from the Microsoft website:

<http://www.microsoft.com/windowsxp/using/digitalphotography/prophoto/photoinfo.mspix>

* All images used as examples on this page are presented and credited on Marketable Photography Showcase pages of this guide.

C. Image Resolution

Upload the highest resolution available for your images. We have noticed that some of our members upload low-resolution photos and ask the buyer to contact them personally for a high-resolution version of the same photo. When image buyers come to ShutterPoint, most of them are looking to make the purchase transaction right then and there. They may not want to contact a third party and will most likely not buy a photo at all unless it is available for download right when they need it.

D. Price Setting

ShutterPoint offers [Standard Image Licensing](#) and [Full Image Licensing](#) for commercial images. In short, images sold with a Standard License are priced at a pre-set price model, have multiple usage restrictions, and are mainly appropriate for web use. Images offered with a Full License are priced by the contributor and have very little usage restrictions.

Although it is optional to offer images with the Standard License, it is highly recommended, as it is the main type of licensing purchased by image buyers today.

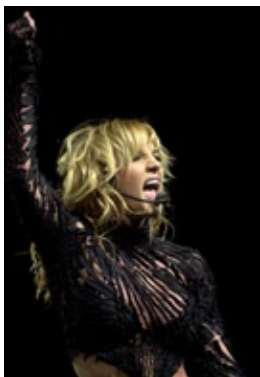
When setting the price for Full Image Licensing, keep in mind that contrary to popular belief, lower prices do not change the likelihood of sales by much. Full License Royalty-free images are mainly purchased by the business customer, who is willing to pay \$50 instead of \$25 for a photo if they find exactly what they need. ShutterPoint has had many images sell for over \$200 each, and if there were more of those online, more of them would sell as well. If you are in the business of selling your photography, you must give your buyers exactly what they need, so feel free to set the price that you feel your photo deserves.

E. Model and Property Releases

If your photo contains recognizable images of people or property, you will need to have model or property release forms in order to sell your photo for commercial use (editorial use does not require releases). Please read more about releases on the [Model and Property Releases](#) page.



F. Editorial License Implies Newsworthy Content



ShutterPoint offers images that comply with either commercial or editorial use license. Each license has several different terms, and while the majority of images are presented for commercial use, certain restrictions may call for the editorial use only license.

Sometimes, some of your photos may not be available for commercial use. For instance, a photo contains a model without a model release or it may have copyright issues preventing commercial use (logos, trademarks, artwork, landmarks, just to name some). Even if your photo is very good, if it is marked for editorial use and does not possess real editorial value, it will not sell. Before uploading editorial use images, ask yourself if such an image would be useful to a news source or an editorial publication, and if not, do not upload it.

* All images used as examples on this page are presented and credited on Marketable Photography Showcase pages of this guide.

Marketable Photography Showcase: An Introduction

The best way to learn and understand what makes photography marketable is to study the images that actually sell. The most important aspect of photos that sell is their visual appeal.

What Makes an Image Visually Appealing?

Creative composition + Good dramatic effect + Telling a story with the photo

=

VISUAL APPEAL

In the following pages, we showcase some of the photos that sold within the year of 2007. The images are organized by categories and presented in alphabetical order. Along with the image, the photographer's name, image title, and ShutterPoint image ID are displayed. To find a specific image from the showcase, use this link:

<http://www.shutterpoint.com/Photos-ViewPhoto.cfm?id=>(add image ID here)

In addition, we have included several interviews with some of ShutterPoint's top photographers. These sections, entitled "Photographer Spotlight," will give you insight into some of our most talented photographers' interests and techniques. Photographers also offer tips and suggestions for those interested in the stock photography business.

A special section on portraiture is included before the "People & Lifestyles" image category. This section provides extra information on how to get those great-looking people shots.

ShutterPoint thanks all image contributors - we are very grateful and extremely proud to showcase your work! Special thanks to photographers featured in Photographer Spotlights.

Annika Strömgren

kallbo.shutterpoint.com

Part-Time Bookkeeping

Photography experience: *3 years*

Favorite gear: *Olympus C-760, which is the only camera I own*

ShutterPoint member since: *June 2006*

Images in gallery: *283*

Favorite subject to photograph: I like to take photos of small things in nature, because there is so much beauty around us, if we just take the time to look.

Image post-processing: I often adjust my photos a little in Photoshop Elements, changing things like lighting and contrast to make them look as good as possible. Sometimes I take parts of my photos and turn them into completely new images, and since some of those have sold, I guess I would have to say that it improves the marketability.

Subjects that sell: I'm not sure what sells the most in general, but regarding my own images; most of my sales have been digital art, some of it entirely made in my computer.

Annika's inspiration: I guess I just like to create beautiful images. If I can make someone say "wow" when they look at an image I've made, it makes me very happy!

Annika's advice: Be creative, always try to improve your work, and don't forget to have fun! Also, remember that you can never know what the buyers want. Something you don't expect to sell, might be exactly what a buyer wants.



"Hitch-hiking 2"
Image ID: 440961

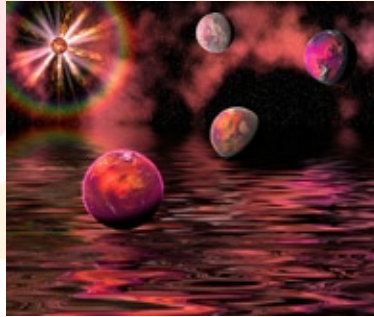


"Blue Galaxy"
Image ID: 564637

MARKETABLE PHOTOGRAPHY
SHOWCASE
 ABSTRACT & DIGITAL ART



"plasma ball"
 by Michael Bucksmith
 Image ID: 297464



"Red universe"
 by Annika Strömgren
 Image ID: 462965



"Blue galaxy"
 by Annika Strömgren
 Image ID: 564637



"Escape from the christmas tree"
 by Annika Strömgren
 Image ID: 442049



"Hitch-hiking 2"
 by Annika Strömgren
 Image ID: 440961



"Butterfly fantasy"
 by Annika Strömgren
 Image ID: 439837



"Clarity and Purity of water-drop action"
 by Stan Pustynnik
 Image ID: 509436



"Reflections of clear day"
 by Ruslana Stovner
 Image ID: 203239



"Water Splash 11"
 by Chris Harvey
 Image ID: 262831

MARKETABLE PHOTOGRAPHY
SHOWCASE
 ABSTRACT & DIGITAL ART



"city skyline silhouette"
 by R Lunn
 Image ID: 445213



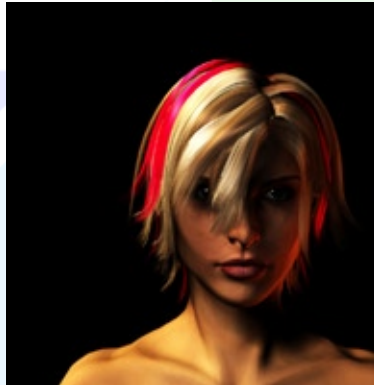
"Time slips away"
 by Bitte Karlsson
 Image ID: 447179



"Coyote Howling at Moon"
 by Darrin Weir
 Image ID: 528470



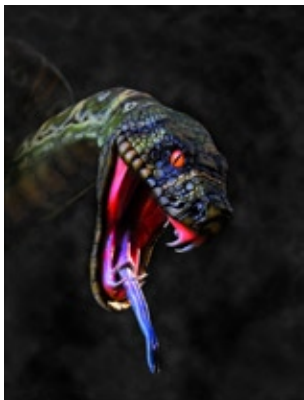
"Human Bones 115"
 by Chris Harvey
 Image ID: 484699



"Female"
 by Chris Harvey
 Image ID: 202106



"Flow"
 by Bryce McDonald
 Image ID: 456895



"S-S-Serpent"
 by Ann Van Breemen
 Image ID: 511299



"Pirate Skull - 1"
 by C Atkinson
 Image ID: 540559



"Smoke on the Water"
 by Kris Wiktor
 Image ID: 472517

Mike Dawson

rainman.shutterpoint.com

Sales Manager

Photography experience: 28 years

Favorite gear: Canon Cameras and Optics, Singhray Filters, Gitzo Tripod, Acratech Ball Head

ShutterPoint member since: February 2004

Images in gallery: 502

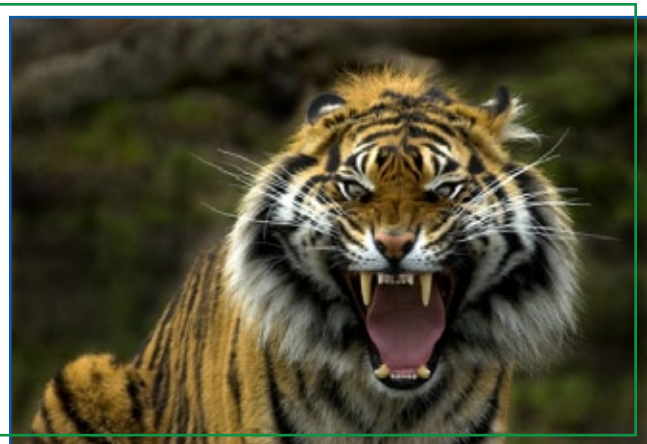
Favorite subject to photograph: Anything involving nature and wildlife. I spend most of my free time outdoors enjoying the beauty of nature and God's Creations.

Image post-processing: I use Photoshop to help the camera record what my eye sees. Basically using the same techniques I used to use in the darkroom to maximize the tonal range of an image.

Subjects that sell: My work is probably an anomaly as there is a lot of landscape stuff out there but I find my sales split equally between wildlife and fine art landscape. Lately my fine art print sales have really taken off with recent awards on Nature Photographers.net and Betterphoto.com as well as publication of Tropical Cauldron in the January Issue of Hawaii Magazine.

Mike's inspiration: I find the beauty of nature inspires me. I love to be out before dawn finding just the right composition and watching first light bathe a scene. When I am in a dry spell I almost always head to water for inspiration.

Mike's Advice: Produce quality images and continually strive to get better. I find my work has improved dramatically because of the quality critiques one gets on Nature Photographers.net. It is scary to hang out with the big fish of the industry but that is where you learn and amazingly you find them to be some of the most helpful people. Other places to expose your work are betterphoto.com, photo.net, dpreview.com. All of this creates interest in your work and drives traffic to your images. Most importantly don't give your work away. Quality unique images still command good prices.



"Eyes of the Tiger!"
Image ID: 160276



"Crab feast!"
Image ID: 83644

Harry Eggens

Fitness Trainer

proframe.shutterpoint.com

Photography experience: *almost 18 years*

Favorite gear: *Nikon D2x and D300 cameras, Nikon 70-200mm and Nikon 500mm lenses*

ShutterPoint member since: *March 2004*

Images in gallery: *122*

Favorite subject to photograph: Wildlife and motor sports. Sports for the noise and wildlife for it's silence. Both because it's quite a bit various to do and both do have there own tension.

Image post-processing: No image post processing except for removing smaller details which might be a little distracting in the image and sometimes a little unsharp masking.

Subjects that sell: In my case there's no difference in selling wildlife or sports images. Sometimes it does go well and sometimes it doesn't.

Harry's inspiration: Looking at images of professional photographers. Like to go to places where those professionals did go to to make there shots.

Harry's advice: Take a look at Shutterpoint.com and see and read what does sell well at the time. Make lots of images so you do have enough to choose from. Try as many different subjects as possible so you will get skilful/experienced. Shoot RAW because those images are much, much better to work with as it comes to post processing. Don't forget that memory is cheap, but memories are priceless!!!!



"Private Bear Business"
Image ID: 139717



"Attack"
Image ID: 49373

SHOWCASE

ANIMALS

**"Lake District, UK"**

by Chee-Onn Leong
Image ID: 77227

**"Ocelot"**

by Marmotta PhotoArt
Image ID: 281037

**"Pryor Mountain Wild Mustang"**

by Gary Beeler
Image ID: 212864

**"Curious Cows"**

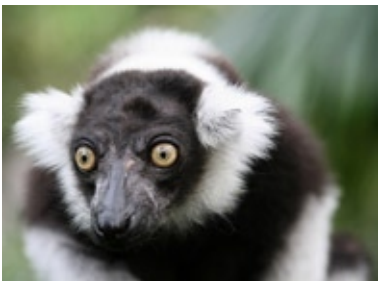
by James and Leslie Morris
Image ID: 354796

**"DRINKING ZEBRAS"**

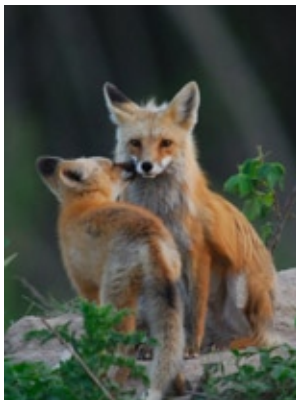
by David Selvaggi
Image ID: 141492

**"Camel chewing with mouth open"**

by Alex Chan
Image ID: 443740

**"Black and white ruffed Lemur"**

by Mairead Neal
Image ID: 480371

**"A red fox kit and mom"**

by Dexter Hodder
Image ID: 511731

**"Listen"**

by Susan Rea
Image ID: 201456

SHOWCASE

ANIMALS

**"White Tiger"**

by William Brown
Image ID: 454840

**"Cruzin Cub"**

by Keith Price
Image ID: 538542

**"Private Bear Business"**

by Harry Eggens
Image ID: 139717

**"Saddle Up"**

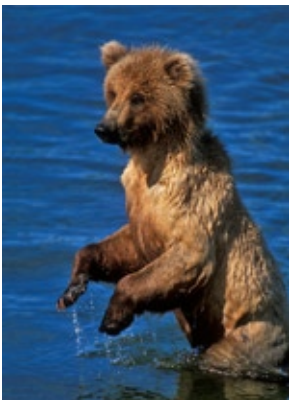
by Randy Lorange
Image ID: 56578

**"Eyes of the Tiger!"**

by Mike Dawson
Image ID: 160276

**"black panther"**

by Xenia V. Rhein
Image ID: 522942

**"Young Brown Bear"**

by Harry Eggens
Image ID: 347000

**"Bull Moose"**

by Rebecca Jackrel
Image ID: 417279

**"Embraceable Ewe"**

by James and Leslie Morris
Image ID: 366109

MARKETABLE PHOTOGRAPHY
SHOWCASE
ANIMALS



"On Top of the World"
by James and Leslie Morris
Image ID: 352827



"Koala Bear"
by David Jolly
Image ID: 368086



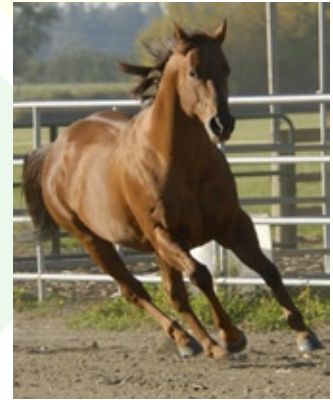
"Concentration"
by Leslie Nall
Image ID: 448723



"Eye of the Alpaca"
by Beth Haynes
Image ID: 519513



"Baby Panda"
by Andrew Gregory
Image ID: 492175



"Exercise"
by Shaun McWhinney
Image ID: 413490



"A Lazy Day"
by Jean-Claude Drouin
Image ID: 207526



"Big Big Eared Dog"
by Mark Richards
Image ID: 380490



"spirit"
by Mitzi Archinal
Image ID: 187916

SHOWCASE

ANIMALS

**"On the prow!"**

by Mairead Neal
Image ID: 227892

**"Bunnies and a Carrot"**

by Jostein Hauge
Image ID: 370544

**"Mamma Please Listen"**

by Harry Eggens
Image ID: 51629

**"The Four Aces"**

by Arnon Wilson
Image ID: 313852

**"Turkey"**

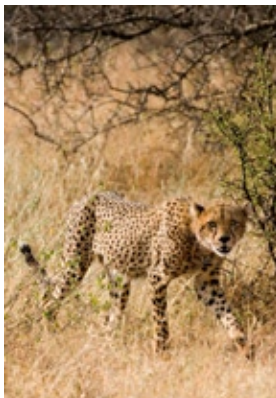
by Alan Evans
Image ID: 504363

**"Feeling a Little Behind?"**

by Kristin Elmquist
Image ID: 266970

**"Crab feast!"**

by Mike Dawson
Image ID: 83644

**"Cheetah in the Bush"**

by Roberta Alberding
Image ID: 523793

**"hungry wood tick"**

by Mark Plonsky
Image ID: 448605

SHOWCASE

ANIMALS

**"Swan reflections"**

by Jostein Hauge

Image ID: 70612

**"Snowy Owl"**

by Gianna Stadelmyer

Image ID: 139003

**"Shadow Play"**

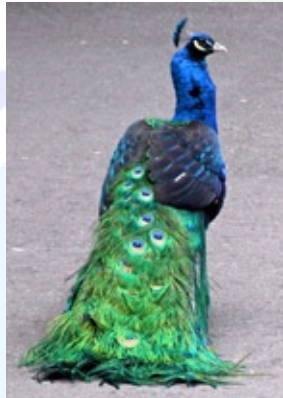
by Gianna Stadelmyer

Image ID: 105947

**"A Little Robin"**

by Ann Stanbrook

Image ID: 298564

**"Proud Peacock"**

by Bonnie Linahan-Rastatter

Image ID: 544882

**"Eagle Nest"**

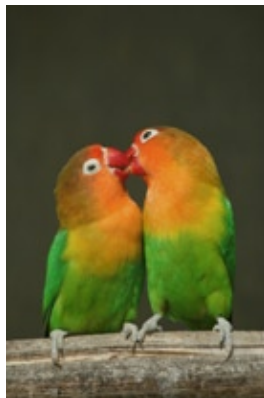
by Bruce Becker

Image ID: 103373

**"Hummingbird(Lampornis calolaema)"**

by jimmy hoffman

Image ID: 535487

**"Lovebirds(Agapornis spec.)"**

by jimmy hoffman

Image ID: 542849

**"Do as I Do"**

by Nick Conde-Dudding

Image ID: 272266

SHOWCASE

ANIMALS

**"Little Red Robin"**

by Mairead Neal

Image ID: 261331

**"Pink Pelican"**

by Eyal Nahmias

Image ID: 486913

**"Feather Foot & Friend"**

by Wayne Marsonette

Image ID: 312582

**"Wild Turkey Tom"**

by Gary Beeler

Image ID: 158037

**"Want A Cracker"**

by Nathan Pendley

Image ID: 387359

**"Watch Me Swim, OK, Ma?"**

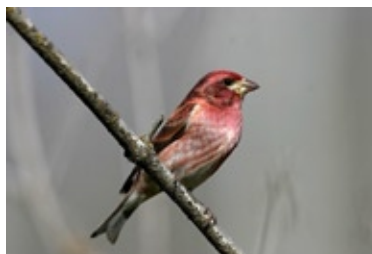
by Kenneth Haley

Image ID: 507291

**"Rufous Hummingbird (male)"**

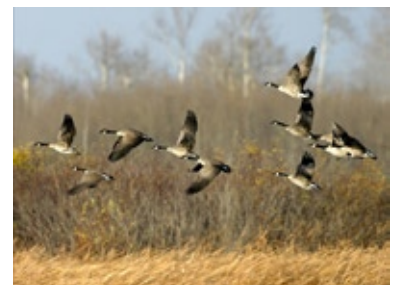
by Randy Lorange

Image ID: 55363

**"Purple Finch"**

by Melvin Milne

Image ID: 331770

**"Canada Geese"**

by Melvin Milne

Image ID: 303162

SHOWCASE

ANIMALS

**"Flight of the Hummingbird!"**

by Mike Dawson
Image ID: 67457

**"Domestic Tranquility"**

by Carol DiFiori
Image ID: 229047

**"2 Birds of a feather"**

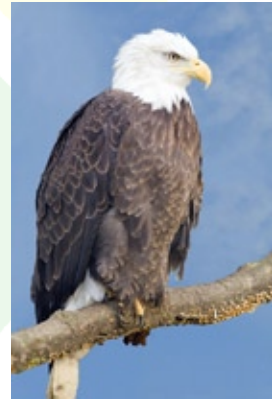
by Robert Gray
Image ID: 506755

**"NON-MIGRATORY WHOOP-ING CRANE"**

by SHIRLEY BENNETT
Image ID: 469142

**"Ducks"**

by Michael Kaal
Image ID: 449562

**"Bald Eagle"**

by William Brown
Image ID: 424037

**"Male Painted Bunting Eating Grass Seeds"**

by Tim Fulbright
Image ID: 411621

**"Rose-breasted Grosbeak"**

by Todd McCoy
Image ID: 425866

**"Attack"**

by Harry Eggens
Image ID: 49373

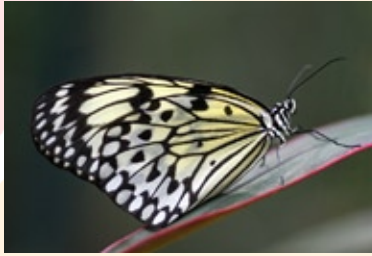
SHOWCASE

ANIMALS

**"Classic Butterfly"**

by Arnon Wilson

Image ID: 392078

**"Mangrove Tree Nymph"**

by Mairead Neal

Image ID: 480372

**"Butterflies"**

by Diane Pontious

Image ID: 569335

**"Monarch Profile 2"**

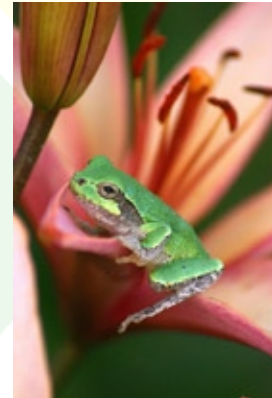
by Nick Conde-Dudding

Image ID: 263001

**"Hawaiian Gecko"**

by Laura Owens

Image ID: 448403

**"Am I Hiding?"**

by Jan Day

Image ID: 264807

**"Green Frog"**

by Rick W

Image ID: 127559

**"It aint easy being green..."**

by Eric Riesch

Image ID: 460385

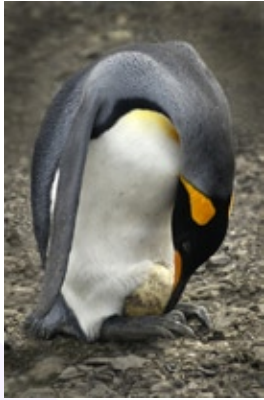
**"A Penny For Your Thoughts"**

by Carol Austin

Image ID: 379723

SHOWCASE

ANIMALS

**"King Penguin and Egg"**

by Peter Frith

Image ID: 444285

**"Dugong"**

by Martin van Gestel

Image ID: 320024

**"Pincushion"**

by Andrew Pfaff

Image ID: 482888

**"Green Moray Eel (Gymnothorax prasinus)"**

by James van den Broek

Image ID: 509296

**"French Angel Fish"**

by Armando Gasse

Image ID: 450193

**"Shark reef"**

by Ian Scott

Image ID: 455081

**"Jellyfish"**

by Max Little

Image ID: 449095

**"Biscuit Starfish Macro"**

by James van den Broek

Image ID: 490048

**"Clown Fish"**

by Armando Gasse

Image ID: 450206

MARKETABLE PHOTOGRAPHY
SHOWCASE
 ARCHITECTURE



"Gherkin, London 06"
 by Terry Maton
 Image ID: 432598



"Contemporary Steps"
 by Alex Hirsh
 Image ID: 76188



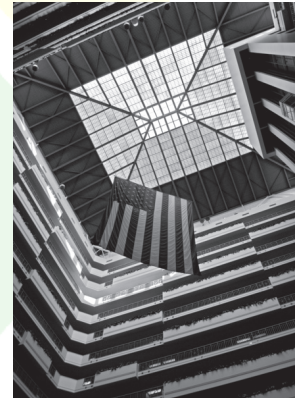
"Ramparts"
 by Kerry Erington
 Image ID: 10756



"Atrium, British Museum, London"
 by Stephen Gaskins
 Image ID: 158055



"Walt Disney Concert Hall"
 by Eyal Nahmias
 Image ID: 426512



"American flag in atrium"
 by Arthur Wager
 Image ID: 570199



"West London"
 by Jane Spencer
 Image ID: 431170



"Metal Mass"
 by Nick Ferrari
 Image ID: 304246



"Row of Houses"
 by Ann Haber
 Image ID: 455416

MARKETABLE PHOTOGRAPHY
SHOWCASE
 ARCHITECTURE



"House"
 by Herman van den Bosch
 Image ID: 558306



"Purple shutters"
 by Catherine Chanel
 Image ID: 562760



"Staggered Apartment Roofs in Florence, Italy"
 by Ryan Hutton
 Image ID: 547417



"Windowless"
 by Kumiko Parkinson
 Image ID: 552500



"Balcony #3"
 by Ramon Luis Ruiz
 Image ID: 345889



"Red Barn"
 by Tim Durbrow
 Image ID: 525833



"Elfreths Alley"
 by Harry Lamb
 Image ID: 565194



"A witness from the old time!"
 by Khaled Hamada
 Image ID: 469156



"Venetian Hotel1"
 by Mitchell Orr
 Image ID: 446701

MARKETABLE PHOTOGRAPHY
SHOWCASE
 ARCHITECTURE



"Restored Victorian Mansion"
 by Andreas Mueller
 Image ID: 537102



"TAJ MAHAL"
 by Michael Sheridan
 Image ID: 480585



"US Capitol"
 by Chee-Onn Leong
 Image ID: 171907



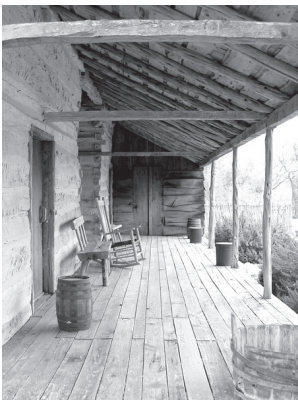
"Picture Postcard"
 by Andreas Mueller
 Image ID: 502677



"Mormon Temple #3"
 by Rees Gordon
 Image ID: 128391



"RR Station"
 by Ron Hoggard
 Image ID: 269222



"The Porch"
 by Amy Columbus
 Image ID: 332600



"Eye"
 by brandon parry
 Image ID: 441525



"Mountain home living room interior"
 by Rees Gordon
 Image ID: 421747

Myrthe Krook

Assistant Controller

mkrook.shutterstock.com

Photography experience: 5 years

Favorite gear: Canon EOS 350D Digital

ShutterPoint member since: April 2004

Images in gallery: 84

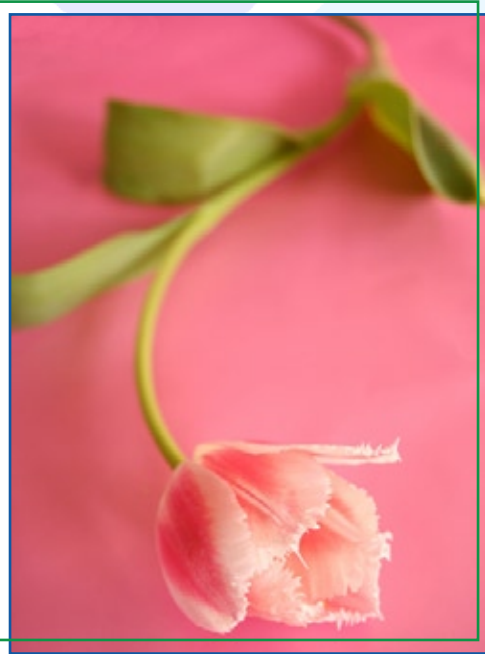
Favorite subject to photograph: Seasonal subjects; still lifes as well as landscapes and outdoor images; they can be very dramatic with interesting light and are useful for many purposes.

Image post-processing: Just a little balance and contrast to make the colours pop more. If the image is right for it I like to experiment with sepia and duotones, but only to enhance the atmosphere of the image. These postprocessing techniques can help the marketability in some cases where the buyer is not a designer. It shows the possibilities and outlook of an image more clearly than a not processed image. It is however most important to get the image right when taking it!

Subjects that sell: Seasonal images with focus on one object and interesting colours.

Myrthe's inspiration: Light, shadows, colours and shapes all around me.

Myrthe's advice: Keep away from dull lighting and try several points of view and choose carefully what makes an interesting composition. Keep your composition simple but surprising.



"Pink & Special"
Image ID: 330274



"Tulips in a Vase"
Image ID: 147684

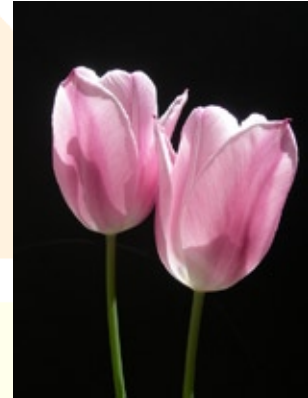
MARKETABLE PHOTOGRAPHY
SHOWCASE
BOTANICAL



"Purple On Silver"
by Maria Dryfhout
Image ID: 492409



"Multi Color"
by Charles DIorio
Image ID: 532377



"Two Pink Tulips"
by Kathleen Brant
Image ID: 487630



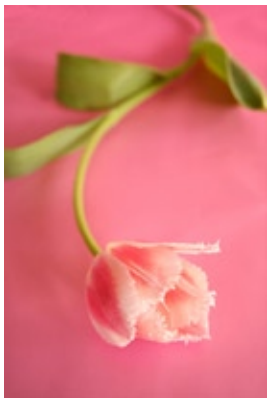
"Rose"
by Kristin Elmquist
Image ID: 310074



"Tulip Unfolding"
by Kathleen Brant
Image ID: 488619



"tulips in a vase"
by Myrthe Krook
Image ID: 147684



"pink&special"
by Myrthe Krook
Image ID: 330274



"Bird of Paradise"
by Douglas Dann
Image ID: 462043



"Purple waterlily"
by Tan Kian Khoon
Image ID: 254923

MARKETABLE PHOTOGRAPHY
SHOWCASE
BOTANICAL



"Lilies in the Light"
by Joanne Blaauboer
Image ID: 385266



"Sunflower"
by Angie Wright
Image ID: 525959



"Hibiscus Vortex"
by PJ Phasmid
Image ID: 481527



"Tulip"
by Katariina Järvinen
Image ID: 312502



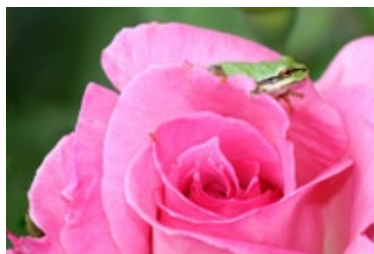
"Calla Lily III"
by Ivan Pomposo
Image ID: 499949



"White rose on gold satin"
by Maria Adelaide Silva
Image ID: 441429



"Purple bearded iris"
by Heather Nye
Image ID: 188483



"Frog in a Rose"
by Denise Lee
Image ID: 386081



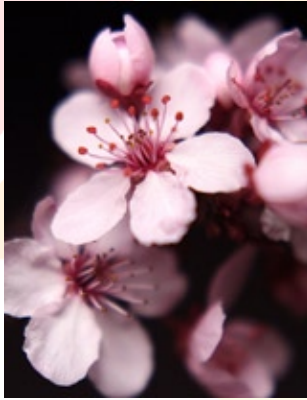
"Vibrant"
by Marmotta PhotoArt
Image ID: 37149

MARKETABLE PHOTOGRAPHY
SHOWCASE
BOTANICAL



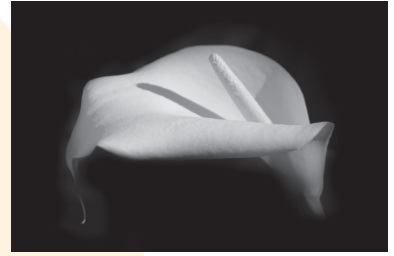
"Rose"

by dave parker
Image ID: 173990



"Blossoms"

by Rees Gordon
Image ID: 331438



"White Calla Lily"

by Lyn Watanabe
Image ID: 564591



"Delicate Shadows"

by Paul Butchard
Image ID: 119200



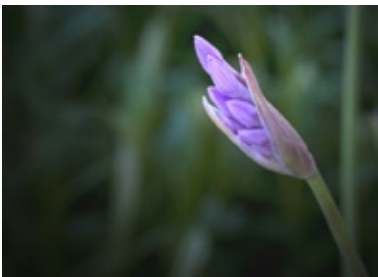
"Fiery Mums"

by Tom Mc Nemar
Image ID: 418324



"White Rose"

by Mairead Neal
Image ID: 268323



"Delicate Buds"

by Kimberly Palmer
Image ID: 513289



"Sunflower Bouquet"

by Laura Owens
Image ID: 448644



"Sunlit Lilies on Cape Cod"

by Bruce Christopher
Image ID: 440772

SHOWCASE

BOTANICAL

**"Profusion"**

by Jeremy Parkin
Image ID: 96160

**"Succulent"**

by Barbara Brown
Image ID: 518535

**"Red Rose"**

by Rachel Scott-Renouf
Image ID: 406340

**"Bloom Festival"**

by Ron Day
Image ID: 243841

**"Escape"**

by Randy Lorange
Image ID: 76918

**"What big ears you have!"**

by Lori Loncharek
Image ID: 219774

**"Europe's Garden #4"**

by David Burris
Image ID: 440556

**"Europe's Garden #5"**

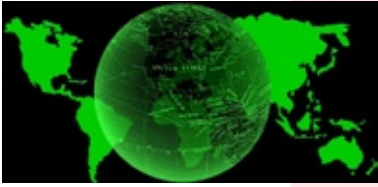
by David Burris
Image ID: 440564

**"Butchart Gardens, Victoria"**

by Bob Crosby
Image ID: 440789

SHOWCASE

BUSINESS WORLD

**"globe and world map"**

by zAkArIatengah mR
Image ID: 424650

**"Mobile 37"**

by Chris Harvey
Image ID: 441049

**"Electric head 2"**

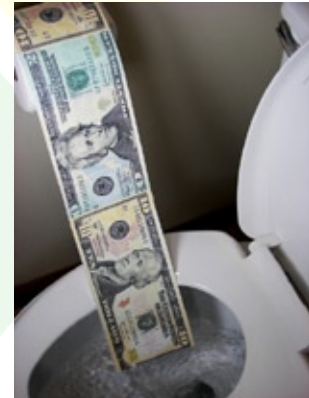
by Chris Harvey
Image ID: 201958

**"Business Navigation"**

by Jostein Hauge
Image ID: 146092

**"BUILDING PLANS"**

by David Selvaggi
Image ID: 457627

**"Flushing Money"**

by Maria Dryfhout
Image ID: 492468

**"business card"**

by Christoph Weihs
Image ID: 542351

**"Reading Glasses for Business"**

by Sandy Wright
Image ID: 65935

**"Market Watch"**

by Gianna Stadelmyer
Image ID: 139238

SHOWCASE

BUSINESS WORLD

**"Global Connections"**

by Gianna Stademyer
Image ID: 275238

**"Making Connections"**

by Gianna Stademyer
Image ID: 163013

**"Money"**

by Jostein Hauge
Image ID: 127128

**"Card chip"**

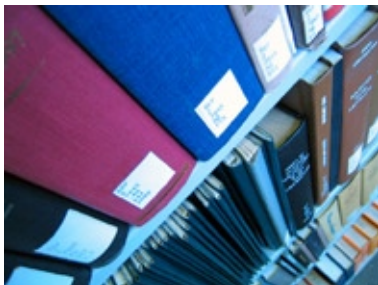
by Guy Erwood
Image ID: 191761

**"Time And Money"**

by Razvan Photography
Image ID: 190395

**"Eyeglasses & Pen"**

by Tan Kian Khoon
Image ID: 10369

**"Deep Search"**

by David Coursey
Image ID: 80798

**"Business man on cell phone"**

by Tad Denson
Image ID: 238906

**"The Case"**

by R Lunn
Image ID: 253954

Jennifer Ralston

jralston.shutterpoint.com

Stay-at-home-mom and Freelance Photographer

Photography experience: *3.5 years*

ShutterPoint member since: *May 2004*

Images in gallery: *163*

Favorite subject to photograph: My favorite subject has to be children. There is just something about them that makes for emotive photographs. I like photos that evoke emotion; photos that make you take a longer look.

Image post-processing: In my opinion, images with post processing are just more eye catching. It is almost a necessity now days. I am not saying you have to render it unrecognizable from the original photo, as that can have the opposite effect, but a little levels or curves goes a long way. I personally believe that if you want to be a digital photographer, you need to learn at least the basics of Photoshop.

Subjects that sell: I see a lot of children's photos selling. Of course, they are what catch my eye. In order for them to sell, they just can't be casual pictures. There has to be something special about them. When you are a parent, it is hard to separate the ones that are marketable from the ones you personally love!

Wisdom: ASK QUESTIONS! Two and a half years ago, I had no idea what aperture and shutter speed was. I have spent more than my fair share of time on the internet asking questions and reading about photography. I've gone from not even knowing what the 'rule of thirds' are to free-lancing for magazines and newspapers in a very short time. So my advice would be to learn as much as you can. The more I learn, the more money I make.



"One"

Image ID: 76823



"Daddy's Feet"

Image ID: 67021

SHOWCASE

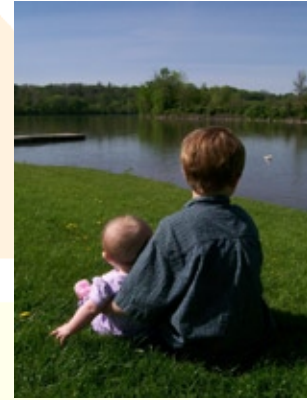
CHILDREN

**"Hello"**

by Leta Sweetgrass Photography
Image ID: 188236

**"Precious in His Eyes"**

by Donna Sherwood
Image ID: 134520

**"enjoying the view"**

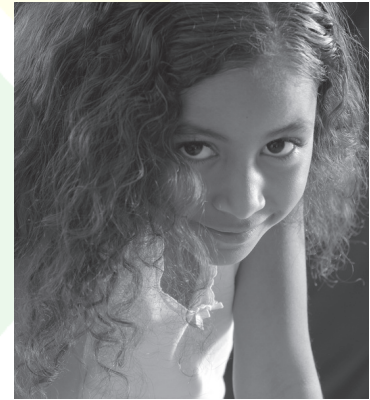
by crystal hayner
Image ID: 497969

**"One"**

by Jennifer Ralston
Image ID: 76823

**"Boys Having Fun in the Grass"**

by sonya etchison
Image ID: 362085

**"Happiness"**

by Lucien Daigle
Image ID: 472477

**"School bully"**

by Tad Denson
Image ID: 398054

**"In Mummy's arms"**

by Belinda Brisbane
Image ID: 350847

**"Welcome to Malawi"**

by Trevor Bentley
Image ID: 200942

SHOWCASE

CHILDREN

**"Sleeping Beauties"**

by Britten Berry

Image ID: 562228

**"Prize Fish, Fun Day"**

by Robert Paulson Jr

Image ID: 294881

**"Beautiful Teenage Couple"**

by Kelly Kane

Image ID: 489360

**"Jesus' Little Lambs"**

by Bonnie Barry

Image ID: 529126

**"Seashells I"**

by Jennifer Ralston

Image ID: 157231

**"Take my Hand"**

by Jennifer Ralston

Image ID: 72517

**"Circle of Life"**

by Belinda Brisbane

Image ID: 78707

**"Daddy's Feet"**

by Jennifer Ralston

Image ID: 67021

**"Take my hand..."**

by Christi Tolbert

Image ID: 294511

Jim Glab

Freelance Writer

jimglab.shutterpoint.com

Photography experience: 35 years

Favorite gear: Canon Digital Rebel

ShutterPoint member since: April 2005

Images in gallery: 165

Favorite subject to photograph: Mountain scenics and wildlife -- because that's mostly what's available in Colorado, where I live; big city scenics and street shots, especially using telephoto compression.

Image post-processing: Absolutely. It's a rare image that comes out of the camera ready for sale. I often crop down to isolate the best part of the image; I often intensify the color a bit; and I don't mind replacing a bland or boring background with something more colorful or dramatic, to make the image more eye-catching -- although this must be done with painstaking attention to detail, e.g. making sure the shadows in the clouds of your replacement background sky have the same orientation as the shadows in your foreground image.

Subjects that sell: For me, it's been city shots and travel shots.

Jim's inspiration: I enjoy photography -- that's inspiration enough for me.

Jim's advice: Edit down your selections. Many times I have seen SP members upload a whole series of photos offering slight variations of the same image. Instead of sending in 12 options of one scene or object, just pick the best one and post that. Also, always study the postings of images that have sold, and try to provide work of the same quality.



"Chicago"
Image ID: 169823



"Big Apple"
Image ID: 406987

SHOWCASE

CITYSCAPE

**"Chicago"**

by Shane Johnson
Image ID: 234656



"Long Beach at Night taken on Board the Queen Mary - 2nd Trip" by Nancy McMullen
Image ID: 138091

**"London Sunset"**

by Mairead Neal
Image ID: 301816

**"New York, USA"**

by Chee-Onn Leong
Image ID: 77223

**"Midtown Manhattan - Panorama 1"**

by Steven Reno
Image ID: 3653

**"Manhattan View"**

by Roberto Casin
Image ID: 518045

**"Boston Skyline"**

by Ross Tracy
Image ID: 478237

**"Seattle Blue Night"**

by Eric Badeau
Image ID: 539605

**"Chicago"**

by Jim Glab
Image ID: 169823

MARKETABLE PHOTOGRAPHY
SHOWCASE
CITYSCAPE



"Blue skys"
by glenn traver
Image ID: 288390



"Shanghai"
by Chuck Ryan
Image ID: 547028



"Skyline Night"
by Rix Ryan Photography
Image ID: 541922



"Night View"
by Andrea Chioato
Image ID: 440500



"Manhattan at Dusk"
by Jim Glab
Image ID: 266489



"Insomniac"
by Rita Andrini
Image ID: 230842



"Manhattan"
by Steven Reno
Image ID: 492355

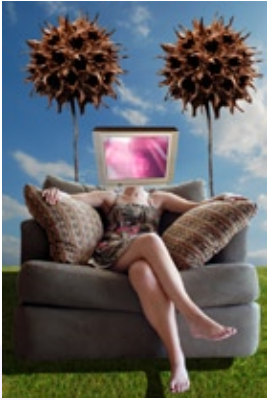


"Big Apple"
by Jim Glab
Image ID: 406987



"Fire Ground"
by Matt Perkins
Image ID: 235943

MARKETABLE PHOTOGRAPHY
SHOWCASE
 CONCEPT



"Queen of Conscience"
 by Tony Mathews
 Image ID: 508085



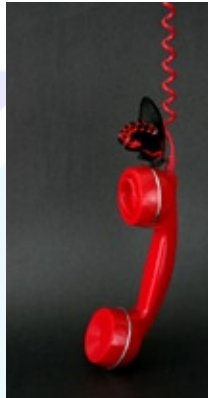
"financial growth"
 by amanda peterson
 Image ID: 186376



"Flip-Flop Float"
 by Maria Dryfhout
 Image ID: 506940



"Diet"
 by Jostein Hauge
 Image ID: 273180



"Long Distance Call"
 by Gianna Stadelmyer
 Image ID: 138132



"Christmas Parcel"
 by Paul Butchard
 Image ID: 112884



"scale showing help"
 by Christoph Weihs
 Image ID: 542400



"Yesterday, today, tomorrow"
 by Guy Erwood
 Image ID: 218487



"REMEMBERING GRANDPA 2"
 by BARRY WISE
 Image ID: 79189

SHOWCASE

FOOD & DRINKS

**"apple with heart"**

by Myrthe Krook

Image ID: 130316

**"Fruit of the Vine"**

by Bob Snook

Image ID: 263519

**"Succulent!"**

by Paul Butchard

Image ID: 122241

**"VINE RIPENED TOMATOES"**

by Bob Curtiss

Image ID: 516374

**"Red hot peppers"**

by Steve Mcsweeny

Image ID: 445030

**"white wine"**

by Mitzi Archinal

Image ID: 94216

**"Mushrooms"**

by Rick W

Image ID: 358

**"Coffee Beans"**

by Michael Kaal

Image ID: 471012

**"Cheeses"**

by Neil Wheatley

Image ID: 518843

SHOWCASE

FOOD & DRINKS

**"Chocolate Fountain Dips"**

by Clive Denham

Image ID: 466411

**"Food Production Equipment
Industrial Conveyor Belt Donut
War"**

by Carol Austin

Image ID: 460591

**"Steamed Crabs"**

by Richard Gunion

Image ID: 219329

**"Cocktail Time"**

by Ronald Dickey

Image ID: 290556

**"Grapes"**

by Justin Ganz

Image ID: 458556

**"Coffee Beans"**

by Steve Ellis

Image ID: 164264

**"Cucumber Salad"**

by Sandy McDonald

Image ID: 104715

**"Vino"**

by Amy Columbus

Image ID: 335147

**"OLD STORE"**

by George Joseph

Image ID: 135329

SHOWCASE

HOLIDAYS & EVENTS


"Valentine conversation candy"

by Rees Gordon
Image ID: 441942


"Heart fractal"

by Ali Mazraie Shadi
Image ID: 254309


"Bear with a Heart"

by Jane Spencer
Image ID: 437353


"Cornucopia at Thanksgiving"

by Raymond Lombardi
Image ID: 553239


"1 in every crowd"

by Don Edwards
Image ID: 114268


"Advent 1P"

by Sheryl Kasper
Image ID: 446251


"oh tannenbaum"

by John Radosevich
Image ID: 569853


"Christmas balls - 1"

by Maria Adelaide Silva
Image ID: 421485


"Merry Xmas Big Ears!!"

by Mark Richards
Image ID: 324129

SHOWCASE

HOLIDAYS & EVENTS



"Happy New Year!"
by Gianna Stadelmyer
Image ID: 431719



**"Douglas Fir cone --
38,633.01721"**
by Robert Paulson Jr
Image ID: 325262



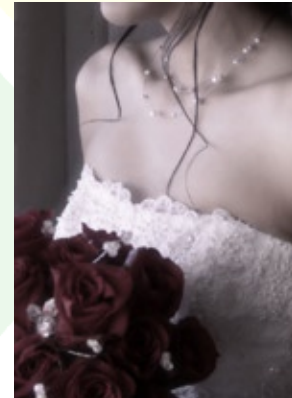
"Unable to Work"
by Peter Ambruzs
Image ID: 21037



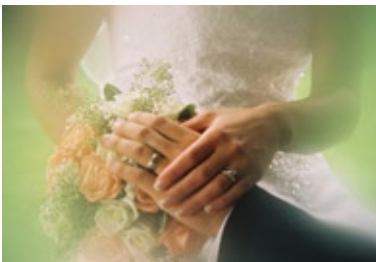
"Golden Christmas"
by Raymond Lombardi
Image ID: 476448



"Christmas Holly Berries"
by Robert Paulson Jr.
Image ID: 427791



"Tinted Wedding"
by Kelly O'Donnell
Image ID: 453187



"Bride & Groom Rings"
by Terry Giesbrecht
Image ID: 156922



"Forever One"
by Maria Dryfhout
Image ID: 487081



"Wedding Rings"
by Kelly O'Donnell
Image ID: 437122

Donna Sherwood

sherwoodie.shutterpoint.com

Elementary Teacher

Photography experience: 10 years

Favorite gear: My Canon lenses

ShutterPoint member since: March 2004

Images in gallery: 273

Favorite subject to photograph: I love to take photographs of autumn scenery and flowers.

Image post-processing: I like to play with the images and try different techniques to enhance colors and light. Some prefer a clean image and others enjoy an artistic approach.

Subjects that sell: My flowers.

Donna's inspiration: Taking pictures has given me a closer look at nature and seeing things differently. Things that I may have overlooked before. I enjoy sharing the things that I have photographed and have excited me with others.

Donna's advice: Carefully study your image for flaws that you may have missed. Treat each image like a work of art. Look for corrections that need to be made or retake the scene if possible if you were in error. Ask others for their opinion.



"Memories of The Boardwalk"
Image ID: 83667



"Just a Memory"
Image ID: 148187

Chee-Onn Leong

coleong.shutterstock.com

Cancer Research Scientist

Photography experience: over 10 years

Favorite gear: Canon EOS 5D, EF 17-40mm f/4.0 L USM Lens

Shutterstock member since: July 2004

Images in gallery: 358

Favorite subject to photograph: I'm a travel and landscape photographer. The reason I like to specialize in these two subjects is that it coincides with my interest of nature and culture while visiting different locations in different continents.

Image post-processing: Post processing does improve the marketability of the image to certain extent. Post processing in many cases allows one to adjust/correct the exposure and color cast of the images. Although I'm not a big fan of digital manipulation but some digital enhancement is acceptable. However, excessive digital manipulation might limit the potential of an image. So, it has to be dealt with carefully.

Subjects that sell: The images that have the most selling potential on Shutterstock or elsewhere are those that are business related. For example, people in the office, office environment, and etc. Another type of images which sell really well are vectors and illustrations.

Chee-Onn's Inspiration: I mentioned before, I love traveling. In most cases, I get my inspiration from the first impression when I visit a new place. Sometimes, researching images taken by other photographers might also generate some idea as to where and what to shoot for in a certain location.

Chee-Onn's Advice: I think the only way to boost the image sales is by improving the photographic skill. These include better composition, be creative, try different photographic and post processing technique and keep on shooting. To be successful in the stock image business, one has to have a wide variety of images and a large library.



"US Capitol"
Image ID: 171907



"Autumn in New England"
Image ID: 272643

MARKETABLE PHOTOGRAPHY
SHOWCASE
 LANDSCAPE



"COTE D'OR - HILLS AND PASTURE - medium file size version"
 by Jeremy Parkin



"Tree and Stone Cross"
 by Lark Doyle
 Image ID: 402935



"The Royal Vineyard"
 by Ming Jiang
 Image ID: 187637



"Pond Reflections"
 by Michael Boivin
 Image ID: 427951



"Cape May Light in Fall"
 by Nicholas Zelinsky
 Image ID: 103814



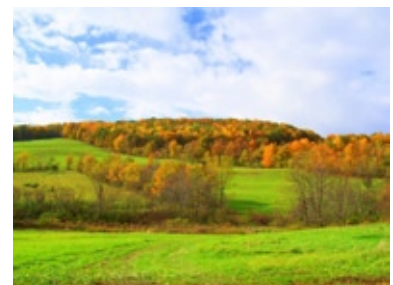
"Park Life"
 by Uriel Ulam
 Image ID: 225156



"Boston Lighthouse"
 by Ross Tracy
 Image ID: 448803



"Intensity"
 by Ron Day
 Image ID: 519493



"october field"
 by Rodney Williams
 Image ID: 385422

MARKETABLE PHOTOGRAPHY
SHOWCASE
 LANDSCAPE



"Alone"
 by Danijel radek
 Image ID: 502103



"Country Glory (Part 2)"
 by Michael Boivin
 Image ID: 449687



"The Emerald City"
 by Vicki France
 Image ID: 332099



"Lovely Park"
 by Michael Boivin
 Image ID: 427711



"A Few Good Years"
 by Clint Peters
 Image ID: 127243



"Field"
 by Katerina Pruskova
 Image ID: 94731



"Yaquina Head Lighthouse, Oregon Coast"
 by Merlin Lawson
 Image ID: 384145



"Hot Air Balloon"
 by Bevan Middlebrook
 Image ID: 112622



"Willow Creek Barn"
 by Gary Beeler
 Image ID: 20826

MARKETABLE PHOTOGRAPHY
SHOWCASE
LANDSCAPE



"Storm Over Rape Fields"
by Leigh Woolford
Image ID: 250604



"Red Barn"
by norma mcleod
Image ID: 492759



"High Plains Barn"
by Clint Peters
Image ID: 125584



"Road to Knowhere"
by Jonathan Price
Image ID: 238678



"Crops"
by Jostein Hauge
Image ID: 68466



"Salt Lake Temple in Historic Temple Square"
by Chee-Onn Leong
Image ID: 456785



"Rows in the vinyard"
by Stephen Galvin
Image ID: 384638



"Mt. St. Helens"
by Harrison Thomas
Image ID: 317964



"Gunnison River"
by Jeffery Hale
Image ID: 378016

SHOWCASE

LANDSCAPE

**"Tree catcher..."**

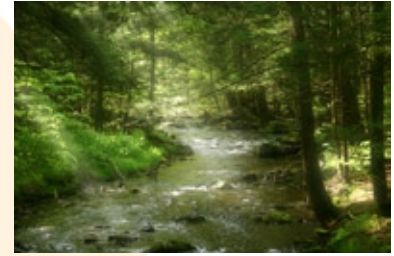
by sc wortman

Image ID: 121622

**"Real Country"**

by Donna Sherwood

Image ID: 73811

**"Gift to the Forest"**

by Donna Sherwood

Image ID: 139491

**"Carhenge"**

by Harry Eggens

Image ID: 138573

**"Florence, Italy at Sunset"**

by Ryan Hutton

Image ID: 543323

**"OK, I'll throw in the car"**

by Rod Jones

Image ID: 296857

**"NAMIB DUNES WITH GEMS-BOK"**

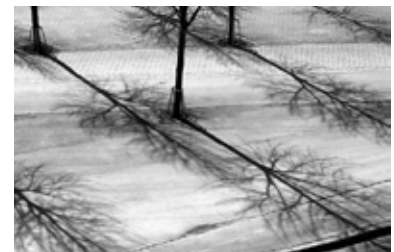
by Michael Sheridan

Image ID: 480187

**"Desert Sunset with Wildcat"**

by Harry Lamb

Image ID: 531024

**"Spring Shadows"**

by Erkki Luoma-aho

Image ID: 47914

SHOWCASE

LANDSCAPE

**"car in the tulip field"**

by zheng xu

Image ID: 472945

**"Heavenly Light"**

by Stan Pustynnik

Image ID: 83697

**"Almost Paradise Unframed"**

by James Semonik

Image ID: 443127

**"Welcome Home"**

by Vicki France

Image ID: 577362

**"Chilcotin River, Farwell Canyon -- #38,633.0167"**

by Robert Paulson Jr

Image ID: 325251

**"Grand Canyon #1 - South Rim"**

by Rees Gordon

Image ID: 132322

**"Reaching for the Sky"**

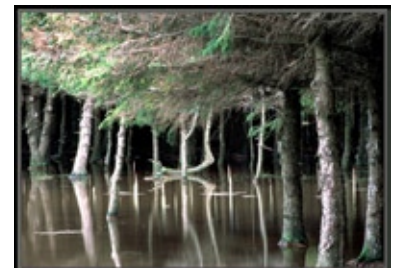
by Tamara Cavanaugh

Image ID: 56086

**"Swamp"**

by Bonnie Barry

Image ID: 442823

**"Tranquility"**

by Leigh Woolford

Image ID: 21821

SHOWCASE

LANDSCAPE

**"maple path into fog"**

by Jack Fleming

Image ID: 347016

**"Percy Warner Park"**

by Balaji Mudradi

Image ID: 239622

**"Hillside Hideaway"**

by Mary Veal

Image ID: 559420

**"Justa Memory"**

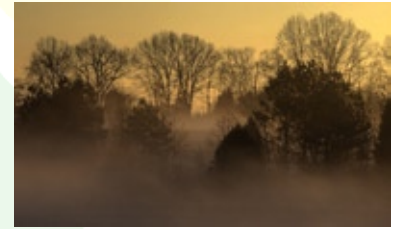
by Donna Sherwood

Image ID: 148187

**"Golden Contrast"**

by Razvan Vornicu

Image ID: 259771

**"Fog in trees 2"**

by Kent Wilson

Image ID: 454334

**"Beauty of winter"**

by Heather Nye

Image ID: 134256

**"Autumn in New England"**

by Chee-Onn Leong

Image ID: 272643

**"Barn 04"**

by Kurt B

Image ID: 39639

SHOWCASE

LANDSCAPE

**"Old Man of the Mountain"**

by Cynthia Bourgault
Image ID: 421742

**"Stony Brook Late Winter 3"**

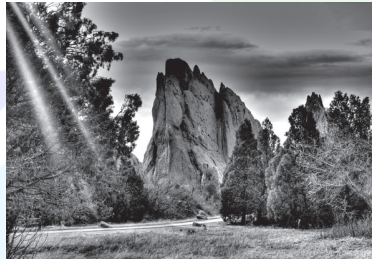
by Frank Winters
Image ID: 164144

**"Serenity in the Snow"**

by Bob Crosby
Image ID: 420884

**"Country Crossing"**

by Jeffrey Smith
Image ID: 320208

**"Rays of Light"**

by Timothy Martin
Image ID: 469558

**"Sky and Shadows"**

by Peter Vander Meulen
Image ID: 447920

**"Vermont morning"**

by Chee-Onn Leong
Image ID: 137108

**"Eighteenth Hole at Sunset"**

by Harry Lamb
Image ID: 565183

**"SUNSET WITH ELEPHANTS - BOTSWANA"**

by Michael Sheridan
Image ID: 508480

Mark Plonsky, Ph.D

Professor of Experimental Biopsychology

www.mplonsky.com/photo
mplonsky.shutterstock.com

Photography experience: 7 years

Favorite gear: Canon, MP-E 65mm Macro Lens

ShutterPoint member since: March 2004

Images in gallery: 165

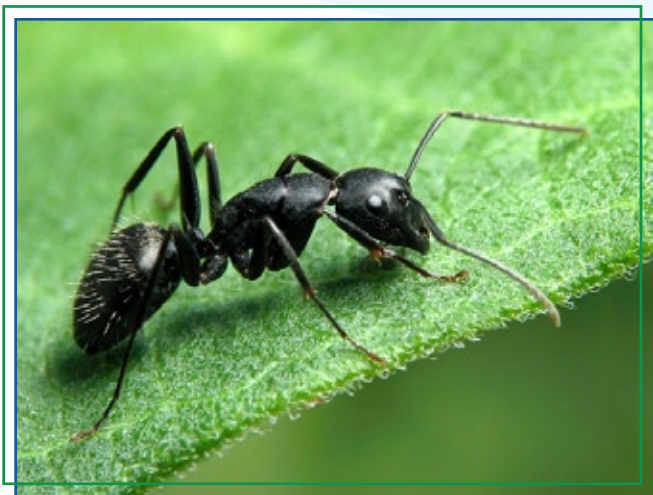
Favorite subject to photograph: I specialize in macro photography. I like to take/create images that one cannot ordinarily see.

Image post-processing: Yes, I post process. I believe it gives my images a significant edge. I view post processing as the "developing" of the image. Like Ansel Adams, I believe that images are created rather than taken.

Subjects that sell: For me, it is macro photography. I seem to be especially good at "extreme" macro photography where I can show the beautiful green details in the eyes of a mosquito.

Mark's inspiration: I am fascinated with life in all its many and varied forms and so I like to show it off. I like when an image makes a person's jaw drop; when they cannot help but to take a second look.

Mark's advice: Shoot a lot and work hard to improve. You need to stand out from the crowd somehow. Find a niche, develop a style, and work hard at becoming really good at it.



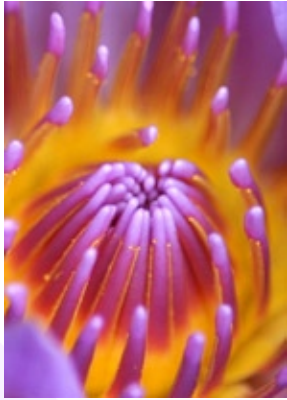
"Ant on a Milkweed Leaf"
Image ID: 44601



"Wasp Eating a Pear"
Image ID: 60840

SHOWCASE

MACRO

**"Neon Glow"**

by Niraj Kedar

Image ID: 227829

**"Water Flow 1"**

by David Good

Image ID: 141566

**"Drops on leaf"**

by David Saayman

Image ID: 411932

**"Alocasia Leaf"**

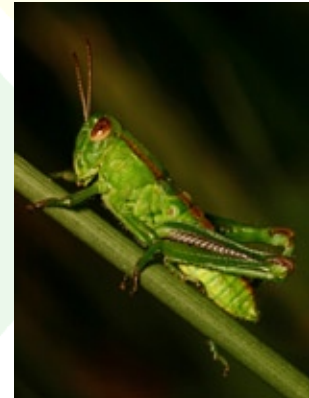
by Jollence Lee

Image ID: 513547

**"Orange Petal"**

by Dan Tang

Image ID: 308320

**"Grasshopper - full body"**

by Mark Plonsky

Image ID: 474979

**"Ant on a Milkweed Leaf"**

by Mark Plonsky

Image ID: 44601

**"Deer Tick"**

by Mark Plonsky

Image ID: 254592

**"Antie"**

by Mark Plonsky

Image ID: 232365

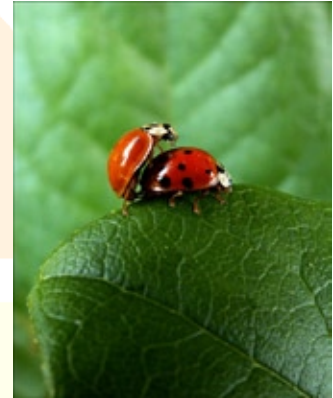
MARKETABLE PHOTOGRAPHY
SHOWCASE
 MACRO



"Milkweed Beetle"
 by Mark Plonsky
 Image ID: 65851



"Deer Tick"
 by Mark Plonsky
 Image ID: 72294



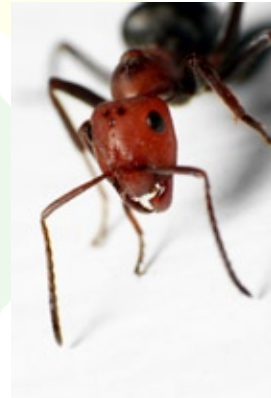
"bed bugs"
 by Randy Lorange
 Image ID: 186841



"Deer fly"
 by Mark Plonsky
 Image ID: 204389



"Sydney Funnel Web Spider"
 by James van den Broek
 Image ID: 494991



"Ant facial portrait"
 by Mark Plonsky
 Image ID: 509367



"Stable Fly on White"
 by Mark Plonsky
 Image ID: 125434



"Wasp Eating a Pear"
 by Mark Plonsky
 Image ID: 60840



"Mosquito on white"
 by Mark Plonsky
 Image ID: 555248

Bruce Becker

Engineer

bbecker.shutterpoint.com

Photography experience: 28 years

Favorite gear: Canon Elan, G7 and A80 cameras, Canon telephoto lenses, Tiffen filters, Velbon aluminum tripod

ShutterPoint member since: April 2004

Images in gallery: 80

Favorite subject to photograph: I enjoy taking photos of majestic mountain scenes, pristine lakes and beaches. Most of my images are taken during vacations where I take vast amounts of photos as a hobby. Also I enjoy easily accessed images of foliage and birds that are right in my own area.

Image post-processing: Post processing is definitely used on my images. Cropping the images is the most common tool I use along with minor contrast and color saturation adjustments. Combining photos and putting together multiple photos to form a panoramic image are a big advantage of using digital photography.

Subjects that sell: Landscape panoramas sell very well since they are so easy to do now with digital photography compared to film. Symbolic images are a big seller along with classic telephoto photos of spring blossoms and unusual public art.

Bruce's inspiration: Living in the Pacific Northwest all my life exposes me to an incredible variety of natural landscapes that just have to be photographed.

Bruce's advice: Review photos in specific categories and think of ways to offer better quality photos in that category. Check to see what photo buyers are specifically looking for. Read the ratings done on your photos to improve them and resubmit if needed.



"American Flag and Eagle"
Image ID: 103194



"Eagle Nest"
Image ID: 103373

SHOWCASE

MILITARY & PATRIOTIC

**"American Flag and Eagle"**

by Bruce Becker

Image ID: 103194

**"Glass Globe on American Flag"**

by Gianna Stadelmyer

Image ID: 286236

**"Freedom Isn't Free"**

by Maria Dryfhout

Image ID: 516038

**"Not Forgotten"**

by Paul Butchard

Image ID: 116841

**"Stars and Stripes"**

by Maria Vera

Image ID: 313740

**"American eagle with flag"**

by Steve Mcsweeny

Image ID: 430811

**"Red, White and True"**

by Sherman Jones

Image ID: 359369

**"Arlington West"**

by Eyal Nahmias

Image ID: 436730

**"Price of Victory"**

by Richard Gunion

Image ID: 66854

SHOWCASE

MUSIC WORLD

**"Music Time!"**

by Paul Butchard
Image ID: 128931

**"The Color of Discs"**

by Maria Dryfhout
Image ID: 471640

**"Hip Hop DJ"**

by vincent couarraze
Image ID: 163148

**"Fabolous"**

by Jean-Claude Drouin
Image ID: 518421

**"Angelic Music"**

by Raymond Lombardi
Image ID: 487579

**"Saxophone detail"**

by Bitte Karlsson
Image ID: 419975

**"Grandma's Music"**

by Michael Wright
Image ID: 471135

**"Brass Horn"**

by Bruce Becker
Image ID: 65632

**"Auditorium Seating"**

by Laura Austin
Image ID: 400617

Katariina Järvinen

Information Technology Engineer

katiko.shutterpoint.com

Photography experience: *2 years as a hobby*

Favorite gear: *Canon L lenses for their sharpness*

ShutterPoint member since: *October 2005*

Images in gallery: *208*

Favorite subject to photograph: I am fascinated by all kinds of animals so photographing them is a double pleasure: I enjoy looking at the animals and I enjoy the challenge of getting an image that conveys the characteristics of that animal and is well lit and composed - something that is truly a challenge with all animals that move faster than a tortoise.

Image post-processing: I use post processing on most of my images as I have noticed that people seem to like fairly vibrant colours. Some shots come out like that straight out of the camera, but most need a little bit of more contrast and colour to attract attention amongst all the thousands of other stock photos.

Subjects that sell: When I first got my SLR, I started practicing using it by photographing flowers; easy, stationary objects. Well lit and composed florals always sell, regardless of the fact that flowers are probably the most common subject. Another big seller for me in the stock photography market has been landmarks of various famous places around the world.

Katariina's inspiration: Seeing something beautiful in the nature - or anywhere in general - and being able to create an image that conveys that beauty for other people to see is such a pleasure that it makes you want to take more and more pictures and get better every time. It is a wonderful way to explore and express one's creativity.

Katariina's advice: The most important aspect of a successful photo is the light; beautiful lighting immediately catches attention. But the lighting alone doesn't create a successful image: the composition has to be well balanced and the exposure spot on. And as we are in the world of online stock photography, attaching appropriate search words to your image is one of the most important prerequisites of creating sales.



"Westminster by Night"
Image ID: 319144

SHOWCASE

NIGHT SHOT



"August 2007 Total Lunar Eclipse"

by Bob Curtiss
Image ID: 536994



"Andromeda Galaxy Resubmittal"

by Bob Curtiss
Image ID: 95917



"Lunar eclipse 2007"

by Bill Battan
Image ID: 537146



"Once in a Blue Moon"

by Alex Mitchell
Image ID: 418313



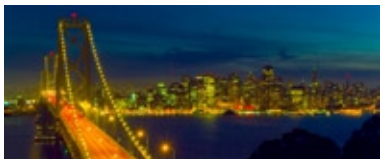
"Seattle Skyline At Night"

by Patricia Betts
Image ID: 492827



"Reflections"

by Jayanth Mandayam
Image ID: 401998



"San francisco Bay Bridge from YB Isl"

by Jason Mitzel
Image ID: 479186



"Friday Night Lights"

by Mary Veal
Image ID: 537397



"Sydney Nightshot."

by Murray Wilkinson
Image ID: 271109

SHOWCASE

NIGHT SHOT



"Chicago at Night"
by Matthew Hockman
Image ID: 72443



"night reflection"
by Jory Cross
Image ID: 356249



"Westminster by Night"
by Katariina Järvinen
Image ID: 319144



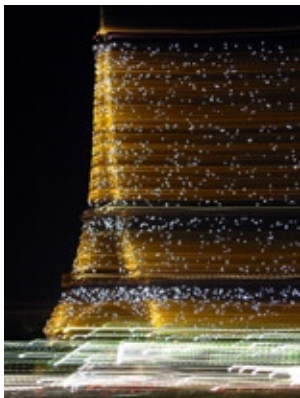
"Boston Skyline"
by Charlotte Lembo
Image ID: 389853



"Peaceful & Relax"
by David Yeo
Image ID: 527358



"Rush Hour"
by Jonathan Baker
Image ID: 448731



"Eiffel Tower on the run!"
by GIAN LUCA PARISATO
Image ID: 99229



"The Thames by Night"
by Katariina Järvinen
Image ID: 318324



"Beautiful Southgate"
by Momlee Bhattacharya
Image ID: 411375

Portraiture in Stock Photography

Portrait photography is not as straightforward as one might think. It doesn't seem difficult to aim the camera at the person and shoot. However, a good portrait is one that reveals something about the person. Ideally, the camera should capture a person's character, in a way that tells a story or sends a message.

A good portrait will contain at least one element that reveals the person's personality, attitude, or unique mannerism. It may be difficult to read a subject's personality if you have never previously met. Some people open up much quicker, while others need some time to warm up.

In order to take a good portrait photograph, the photographer should get to know the person. It is always a good idea to strike up a conversation with the subject. If the photographer shows genuine interest in his subject's daily life, an event, or a hobby, the subject will be put at ease during the photo session. Thus, the session will be successful.

In regards to stock portraiture, consider the final usage of the photo. Stock photography is different in this respect because you actually may need your subject to act out the role you want to capture in your photo, instead of capturing the essence of your subject. If you have a specific idea for your photo, it's better to obtain models with an actor mindset and have them pose the way you see fit. Use props when necessary.

Another way to go about stock portraiture is to capture people in their natural surroundings. Nurse at the hospital in her uniform, waitress at the diner, flight attendant on the plane - these will make the best stock photos because you will be capturing a real part of the subject's life, and that will be revealed in your photo. Don't forget to have release forms handy! For more information on model release requirements, please visit the [Model/Property Releases](#) section on ShutterPoint.com

Stock Idea: Emotions

See if you can capture the following emotions in your photos:

- Happiness
- Frustration
- Indifference
- Surprise
- Flirtation
- Fear

Stock Idea: Professions

The following professions make marketable photos:

- Business Man/Woman
- Medical Professional
- Customer Service Rep
- Computer Specialist
- Lawyer
- Musician
- Dancer

Jostein Hauge

Warehouse Worker

joss.shutterpoint.com

Photography experience: 5 years

Favorite gear: Canon 20D with either 17-40L or 100mm Macro

ShutterPoint member since: February 2004

Images in gallery: 212

Favorite subject to photograph: Landscape and flowers. They don't talk back and I enjoy the peace and beauty of nature. I also enjoy creating funny photos.

Image post-processing: A basic levels adjustment is something all images should go through to give the images that extra "punch". Images straight from the memory card often appear dull and need to have the black and white points adjusted. I also clean up any dust spots and clone out any distracting objects. A very subtle sharpening and saturation might also be in place. Color adjustment is another important adjustment that often needs to be made. Sometimes I do some more extreme and artistic adjustments if I find it suits the image or to draw attention to specific parts of the image.

Subjects that sell: People, business and concepts. Simple photos with a clear message.

Jostein's inspiration: Usually I get an idea - could be anywhere/anytime - and this idea brews for a while. Then I need to find a time to produce the image. I work best when I am at peace with myself, don't have tons of chores waiting to be done and feel relaxed. The weather inspires me to do nature / landscape images.

Jostein's advice: Try and find a combination of what you enjoy photographing and what is selling.



"Grumpy"
Image ID: 559748



"Summertime"
Image ID: 73280

Rees Gordon

reesgordon.shutterpoint.com

Retired

Photography experience: 16 years

ShutterPoint member since: October 2004

Images in gallery: 591

Favorite subject to photograph: Landscapes for their composition to reveal the majesty of the natural world. Night photography that reveals subtle things, and adds a surreal quality. Black and white artistic nudes that show the beauty of the female form in a softly erotic manner. Macro photography, which shows details in colors and forms not readily noticeable in normal viewing.

Image post-processing: I use PhotoShop but prefer to keep it to as much of a minimum as possible. I really hate the "PhotoShop plastic" look and prefer to resort to toning the brightness/contrast, color balance, and levels, etc.. I believe some people may frown on post processing but in reality before the computer programs were developed for this, the post-processing procedures were done in a conventional lab. Post processing is very critical in presentation in my opinion and does add to marketability, just keep it to as much of a minimum as possible with the realization that many potential buyers will most likely apply some of their own post processing procedures to any images that they may purchase to suit their needs.

Subjects that sell: Images that convey a message to the viewer, whether good or bad, it has to grab attention and leave the viewer with a feeling after being viewed. Regardless of the subject it has to be as unique as possible.

Wisdom: Select a potential market and concentrate on it. Think of areas outside of photography you have experience in and use that to develop material. Examples would be if you have experience in the medical world, then develop material to follow that, and if you have experience in agricultural, and so on.



"Red Vinyl #1"
Image ID: 250594



"Beautiful Face"
Image ID: 258533

SHOWCASE

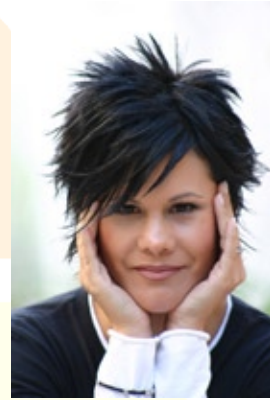
PEOPLE & LIFESTYLES

**"Fun Call"**

by Paul Butchard
Image ID: 132382

**"Grumpy"**

by Jostein Hauge
Image ID: 559748

**"Thinking"**

by Steve Shams
Image ID: 142765

**"Businessman 60378."**

by Horst Petzold
Image ID: 482553

**"sunset beauty"**

by matthew holley
Image ID: 313250

**"Rage"**

by Vinicius Tupinamba
Image ID: 426819

**"Beautiful face"**

by Rees Gordon
Image ID: 258533

**"Green-eyed Bride"**

by Renee Yeatman
Image ID: 572396

**"guy in green shirt"**

by Tad Denson
Image ID: 358114

SHOWCASE

PEOPLE & LIFESTYLES

**"Red on wall"**

by Tad Denson

Image ID: 358306

**"Student Teacher"**

by Tad Denson

Image ID: 358111

**"Sadness"**

by Wendy Mogul

Image ID: 437834

**"Young black man"**

by Tad Denson

Image ID: 313732

**"Troubled Woman"**

by Tad Denson

Image ID: 256082

**"HIMBA GIRL - NAMIBIA"**

by Michael Sheridan

Image ID: 537533

**"Strike a Pose"**

by Denise Keeran

Image ID: 58517

**"SAMBURU CHIEF AND CHILD"**

by David Selvaggi

Image ID: 170722

**"Just a guy"**

by Tad Denson

Image ID: 258166

SHOWCASE

PEOPLE & LIFESTYLES

**"Fashion2"**

by Alvin Wong

Image ID: 318523

**"Market Stall"**

by Natalie Rahr

Image ID: 444718

**"Hands up!"**

by Jostein Hauge

Image ID: 74425

**"SADHU IN SAFFRON - PUSH-KAR"**

by Michael Sheridan

Image ID: 493609

**"heroes"**

by Tina Robles

Image ID: 467118

**"Woman in Field-1"**

by Natalie Rahr

Image ID: 444725

**"Elderly Laughter"**

by Elena Kent

Image ID: 508955

**"Sweeping Her Off Her Feet"**

by Elena Kent

Image ID: 482803

**"Morocco Produce Market"**

by John Blanton

Image ID: 543329

MARKETABLE PHOTOGRAPHY
SHOWCASE
 PEOPLE & LIFESTYLES



"STREET CHARACTERS - YEMEN"
 by Michael Sheridan
 Image ID: 476140



"Into an inferno"
 by De Olkiewicz
 Image ID: 417851



"Wheelchair Bound"
 by Ann Horn
 Image ID: 502644



"OLD SANA'A - YEMEN"
 by Michael Sheridan
 Image ID: 506510



"Sheep shearing"
 by BRYAN LEDGARD
 Image ID: 409546



"Sukiennice market"
 by Kinga Arkowska
 Image ID: 145185



"Ballerina Stretching"
 by Paul Butchard
 Image ID: 394589



"Walking in the ricefield"
 by Frederic Roux
 Image ID: 380509



"Sleep"
 by Ronnie Rivera
 Image ID: 122080

SHOWCASE

PEOPLE & LIFESTYLES

**"Market Seller"**

by Adam Hurley
Image ID: 327403

**"Smokin'"**

by patrick townie
Image ID: 344887

**"Faithful"**

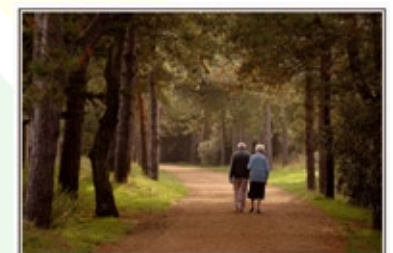
by Kimberly Palmer
Image ID: 530995

**"Color in the Fog"**

by Glenn Rogers
Image ID: 325022

**"Early morning stretch"**

by Sean Donnelly
Image ID: 121811

**"sunday walk"**

by Rachel Scott-Renouf
Image ID: 398326

**"Summertime!"**

by Jostein Hauge
Image ID: 73280

**"Armwrestling"**

by Jostein Hauge
Image ID: 81249

**"African kids"**

by Bevan Middlebrook
Image ID: 88540

SHOWCASE

PEOPLE & LIFESTYLES

**"Green eyes"**

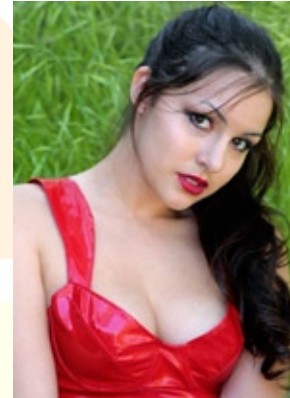
by Guy Erwood

Image ID: 180147

**"Pretty Woman"**

by Pieter Warnars

Image ID: 107226

**"Red vinyl #1"**

by Rees Gordon

Image ID: 250594

**"Old Engine No. 3 - #3"**

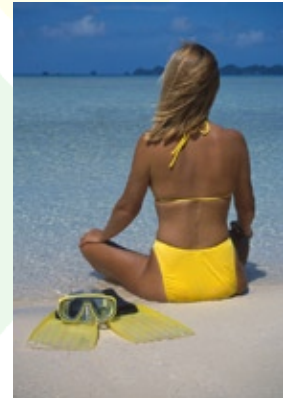
by Rees Gordon

Image ID: 371436

**"young girl looking at camera"**

by Tad Denson

Image ID: 207024

**"beach snorkeler"**

by Chris McLaughlin

Image ID: 309634

**"Maya"**

by Daniel Thomas

Image ID: 404003

**"Hands On!"**

by Paul Beez

Image ID: 443013

**"Temptation"**

by Kris Wiktor

Image ID: 370951

SHOWCASE

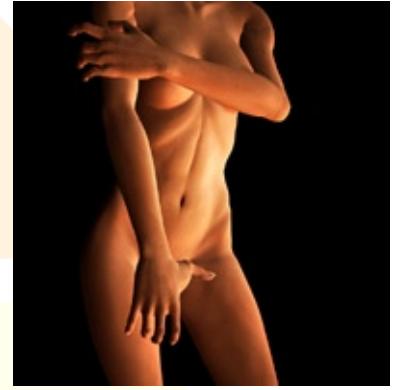
PEOPLE & LIFESTYLES

**"Male"**

by STEFAN JOEL PINTO
Image ID: 504556

**"Fatima Nude Portrait"**

by Aureliano da Costa
Image ID: 521459

**"Sexy Nude 19"**

by Chris Harvey
Image ID: 223620

**"laid yoga stretch"**

by Mark Varley
Image ID: 167441

**"Muscular Male"**

by STEFAN JOEL PINTO
Image ID: 461238

**"Abstract Female Nude"**

by Victor Daniels
Image ID: 508745

**"Cooling Off"**

by Paul Beez
Image ID: 440253

**"Curly Hair 0245"**

by Paul Beez
Image ID: 443012

**"Sexy Legs 55"**

by Paul Beez
Image ID: 292417

MARKETABLE PHOTOGRAPHY
SHOWCASE
ROADS & TRANSPORTATION



"H2 Hummmmmmmmmmm-mer"
by Eric Heifetz
Image ID: 11500



"2000 Porsche Boxster S"
by David Coursey
Image ID: 80820



"Turn 2"
by David Chura
Image ID: 287357



"Start Your Engine"
by Lynne Christen
Image ID: 476103



"Cadillac Ranch"
by Kimberly Bleau
Image ID: 450083



"Promontory #2"
by Rees Gordon
Image ID: 128411



"Motorcycle acceleration"
by Steve Mcsweeny
Image ID: 430818



"The Double R"
by Robert Roach
Image ID: 300753



"Bus travel"
by Steve Mcsweeny
Image ID: 406117

MARKETABLE PHOTOGRAPHY
SHOWCASE
ROADS & TRANSPORTATION



"Pipes"

by Cheryle Battrum
Image ID: 510164



"No Dummy"

by Christine George
Image ID: 398642



"An Old Man Walking Down the Street of an Old Tuscan Town"

by Ryan Hutton



"Fire Damage"

by Kimberly Palmer
Image ID: 533416



"Beacon Hill, Boston"

by Chee-Onn Leong
Image ID: 142542



"Tracks To ?"

by Susan Rea
Image ID: 140498



"Time Tripper"

by Reverend J'Iam
Image ID: 184404



"Lombard, The Crookedest Street"

by Angela Averitt
Image ID: 198839



"Road to Nowhere - Race Point, Provincetown"

by Bruce Christopher
Image ID: 466503

Glenn Traver

candlel69.shutterstock.com

ShutterPoint member since: **November 2004**

Images in gallery: **72**

Favorite subject to photograph: I have always enjoyed photographing nature, birds, landscapes, and anything with water and great light. Sunsets and sunrises are among my favorite because it allows me to use longer exposures to control the light with graduated neutral density filters and produce a surreal effect with the camera as opposed to PS.

Image post-processing: I use CS2 to do post processing on photos, my basic use is to clone out dust and artifacts and adjust levels. I believe the use of post processing improves marketability as the image is cleaner and has a professional look.

Subjects that sell: The images that sell best for me on SP are my surreal works that are taken at sunset at local piers and docks, also city scape and travel photos.

Glenn's inspiration: I get my inspiration from knowing that what I capture in my camera is unique with every new sunset or sunrise. I also love seeing the world in slow motion.

Glenn's advice: Use the best equipment you can afford, take the time to learn new techniques, don't be afraid to use post processing to make your images better, nobody wants to buy a photo with a dust spot in it, study some of your favorite photographers and apply what you've learned to your own style, and always be open to new ideas and be willing to trust your imagination.



"Warwick River Overlook"
Image ID: 370721



"Fireside"
Image ID: 344928

SHOWCASE

SEASCAPE

**"Loch Lomond Reflection"**

by Mitchell Orr

Image ID: 245904

**"Youthful Sunset"**

by Jeff Nelson

Image ID: 481571

**"rolling color"**

by scott stephens

Image ID: 459441

**"Island in the Storm"**

by Mike Dawson

Image ID: 431342

**"Harbor at Dusk"**

by William Hannah

Image ID: 572057

**"Iceberg and mountains"**

by Giovanni Scambia

Image ID: 321369

**"Verrazano Bridge Sunset"**

by Steven Reno

Image ID: 2747

**"Red Rock Sunset"**

by Mike Dawson

Image ID: 272229

**"St Ives, Cornwall"**

by Chee-Onn Leong

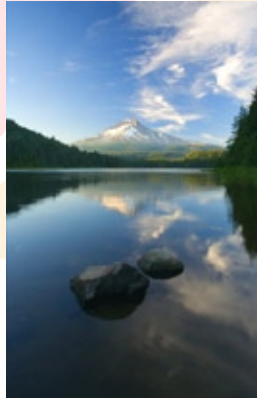
Image ID: 82075

SHOWCASE

SEASCAPE



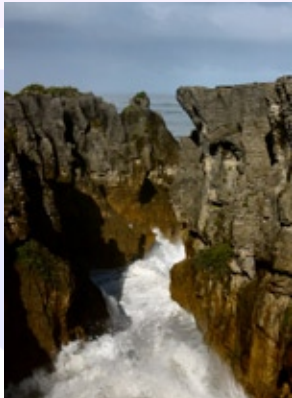
"Majestic Breaker"
by Peter Vander Meulen
Image ID: 423606



"Still Waters"
by Mike Dawson
Image ID: 375643



"Deep Blue!"
by Mike Dawson
Image ID: 93544



"No way out!"
by Mike Dawson
Image ID: 63172



"Drum Point Lighthouse"
by Richard Gunion
Image ID: 218512



"Warwick river overlook"
by glenn traver
Image ID: 370721



"Fireside"
by glenn traver
Image ID: 344928



"USS Constitution"
by Ken LeBlanc
Image ID: 465603



"Oil Rig off the southern California coast"
by Bob Curtiss
Image ID: 444009

David Selvaggi

dselvaggi.shutterpoint.com

Self-Employed in the Manufacturing Sector

Photography experience: 20 years

Favorite gear: Nikon digital equipment (2 bodies, 7 lenses)

ShutterPoint member since: November 2004

Images in gallery: 106

Favorite subject to photograph: Some of my favorite subjects to photograph are NATURE, LANDSCAPES, and SPORTS. Both nature and landscapes subjects allow the photographer a greater insight into the beauty and the majesty of our natural world. Wildlife photography allows for a better understanding of animal interactions within environments such as Africa and Alaska. With respect to Sports I enjoy photographing the facial expressions of the athletes at the peak of action and finely tuned machinery such as a Formula 1 race car.

Image post-processing: I adjust the in-camera custom settings on my DSLR's to suit my requirements. Post processing therefore, is kept to a bare minimum for my type of shooting. The clone tool can be advantageous in some cases.

Subjects that sell: There are an endless number of photographic opportunities for us to discover at any time. I feel however, that the best selling subjects are by far those related to the Business and Health sectors as well as those depicting human social interactions. Landscape and Nature subjects are also of interest to buyers.

David's inspiration: Through photography I gain a better understanding of the world around us and its functions. I am inspired to record natural colors, human interaction, athletic prowess, and the natural beauty that surrounds us both static and active.

David's advice: The best advice I can give other members is as follows:

- a/ Use the best possible equipment with an emphasis on the optical quality of the lens.
- b/ Compose and expose properly so your pictures look as professional as possible with little noise and cluttered backgrounds.
- c/ Study which photos have sold the most and as well as those which have received the most views. The Shutterpoint website is very well designed and offers many tools to aid you in this respect.
- d/ Look through magazines or calendars and view the images represented.



"Basketball Crowd"
Image ID: 155575

SHOWCASE

SPORTS & RECREATION

**"BASKETBALL CROWD"**

by David Selvaggi
Image ID: 155575

**"Pitchside at Camp Nou!"**

by Mark Wrack
Image ID: 475813

**"Fenway Park"**

by Ken LeBlanc
Image ID: 469270

**"Football Touchdown?????"**

by Ed Dear
Image ID: 237393

**"Calling Signals"**

by Danny Nestor
Image ID: 543760

**"Stitches"**

by Peter Vander Meulen
Image ID: 383872

**"Barry Bonds record tying
755th home run at Petco Park"**

by Karl Drilling
Image ID: 532500

**"Kracker and Duke Gallop"**

by Andy F
Image ID: 212926

**"Horse Racing"**

by Tan Kian Khoon
Image ID: 254940

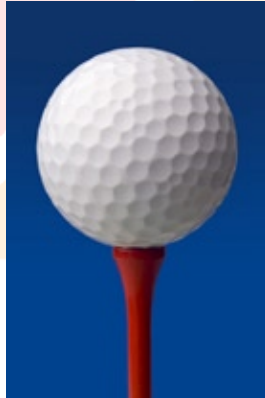
SHOWCASE

SPORTS & RECREATION

**"First Tee Shot in the morning"**

by Tad Denson

Image ID: 205997

**"Golf ball on red tee, blue background"**

by Tad Denson

Image ID: 392879

**"Served by Sharapova"**

by Andy F

Image ID: 213713

**"Exposure on Ama Dablam"**

by Carla Heule

Image ID: 436294

**"Paragliding"**

by Raymond King

Image ID: 416944

**"Surfing Air"**

by Paul Topp

Image ID: 378715

**"Ambition"**

by Gianna Stadelmyer

Image ID: 240144

**"Carin Koch"**

by Benjamin Kirk

Image ID: 357262

**"Offroad"**

by Jostein Hauge

Image ID: 75479

Chris Harvey

harveysart.shutterpoint.com

Stock Image Contributor and Website Designer

Photography experience: 20+ years

Favorite gear: Pentax Optio S5i, Fuji S9500, Adobe Photoshop

ShutterPoint member since: June 2005

Images in gallery: 321

Favorite subject to photograph: Insects on flowers as it combines both the aesthetic beauty of the flowers and the wonders of the insect world. I also like taking pictures of modern architecture within London as it is always interesting to take a picture of a building in a different way.

Image post-processing: I use Adobe Photoshop to improve on my cameras various faults, Adobe Photoshop also gives me greater control over the processing and manipulation of my images.

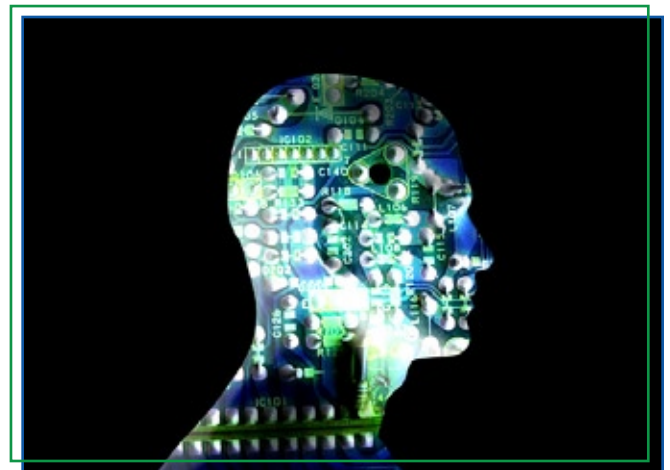
Subjects that sell: Famous landmarks, and the natural world.

Chris' Inspiration: Oddly enough listening to music gives me ideas.

Chris' Advice: Accurate keywords are very important, and a good and interesting subject. Also try to take unique images of everyday normal subjects to show something in a different light.



"Mobile 37"
Image ID: 441049



"Electric Head 2"
Image ID: 201958

MARKETABLE PHOTOGRAPHY SHOWCASE TECHNOLOGY



"travelling data"
by Maria P. Lorenzo
Image ID: 277182



"Working at a laptop"
by Edward Hardam
Image ID: 306845



"Panic Key"
by Ross Strachan
Image ID: 521585



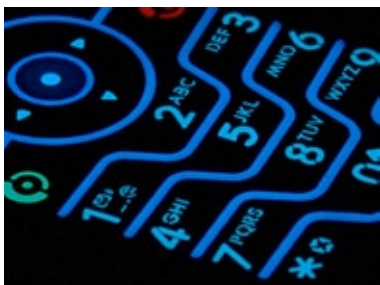
"Typing"
by Tad Denson
Image ID: 263688



"Circuits 16"
by Chris Harvey
Image ID: 202187



"Set of Communication tools"
by geo martinez
Image ID: 355056



"Communication"
by Jean-Claude Drouin
Image ID: 296745



"WHEELS OF CHANGE 2"
by BARRY WISE
Image ID: 60858



"Phone Closeup"
by Rick W
Image ID: 65108

Maria Dryfhout

14ktgold.shutterstock.com

Retired

Photography experience: 5 years

Favorite gear: Nikon D80

ShutterPoint member since: March 2007

Images in gallery: 372

Favorite subject to photograph: I love photographing lighthouses and beach scenes in calm and stormy weather. Living in an environment that provides four beautiful seasons, the scenic view is always changing around me. I also enjoy capturing nature and thinking up creative humorous images.

Image post-processing: I use CS2 Adobe Photoshop. Colors are enhanced considerably and the digital effects that this program provides is endless. It gives a plain image a whole new and improved appearance. The result of this creativity is better sales.

Subjects that sell: Humor and natural beauty of people and flowers.

Maria's inspiration: My inspiration results in looking around at all times. Any thing and everything can be the next selling image.

Maria's inspiration: Play close attention to detail and "think outside the box" once in awhile.



"Free At Last"
Image ID: 516664



"Bikini Babe"
Image ID: 553919

Kelly O'Donnell

kodofotos.shutterstock.com

Photography Business Owner/Photographer

Photography experience: 6 years

Favorite gear: Sony A100 DSLR

ShutterPoint member since: October 2006

Images in gallery: 80

Favorite subject to photograph: Landscapes and Children sports. I live in New Mexico and have so many photo opportunities. I love the southwest and its cultures. I also found in the last year that Sports Photography is pretty fun. My husband and I love going to the games and I love taking pictures so we have a great time and we are working.

Image post-processing: I check contrast and lighting.

Subjects that sell: I know I have sold a lot of wedding and hot air balloon photos but I see all subjects selling.

Kelly's inspiration: Just the love of sharing with the world how I see them. It feels good to see a smile on someone's face because of my photo.

Kelly's advice: Make sure to use your keywords and keep clicking.



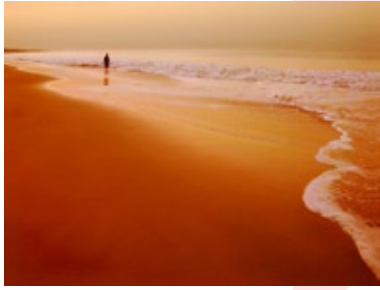
"Hot Air Balloons"
Image ID: 408824



"Early Morning Stretch"
Image ID: 121811

SHOWCASE

TRAVEL & LEISURE

**"Refreshing Morning"**

by Nilesh Bhange
Image ID: 518583

**"Hammock by the Sea"**

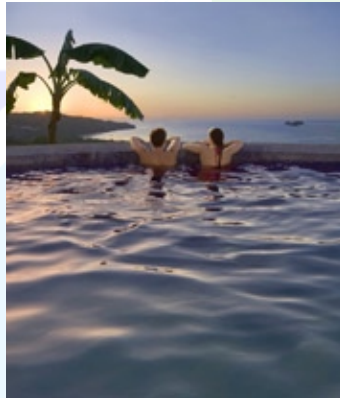
by Antonio Chrysostomou
Image ID: 549983

**"Fire Sky 2 Large Version"**

by James Semonik
Image ID: 447534

**"Island Santorini"**

by Bevan Middlebrook
Image ID: 101702

**"Costa Rica sunset"**

by Michael Smith
Image ID: 467791

**"Beach Classic"**

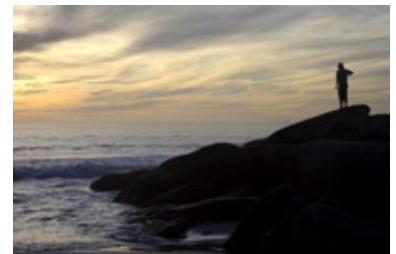
by Piero Orsoni
Image ID: 456132

**"Byron Bay"**

by David Timmins
Image ID: 270352

**"This way to the sun"**

by glenn traver
Image ID: 443135

**"Africa: Cape Town 13"**

by David Garry
Image ID: 491439

SHOWCASE

TRAVEL & LEISURE



"Amalfi to Atrani-Amalfi coast, Italy"

by Cean Berges
Image ID: 560743



"A typical day"

by Achilles Ko
Image ID: 492363



"Egypt - Giza Pyramids"

by vincent couarraze
Image ID: 172588



"Molas Lake"

by Jeffery Hale
Image ID: 331292



"Stylin' Starfish"

by Maria Dryfhout
Image ID: 537086



"Dream Beach"

by Ginny Lloyd
Image ID: 105489



"Hot Air Balloons"

by Kelly O'Donnell
Image ID: 408824



"Hot Air Balloons in Flight"

by Michael Antonucci Jr.
Image ID: 152271



"Sky filled with Balloons"

by Kelly O'Donnell
Image ID: 437147

SHOWCASE

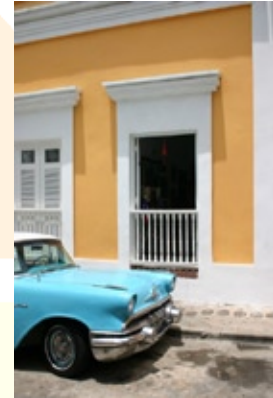
TRAVEL & LEISURE

**"Venice, Italy"**

by Chee-Onn Leong
Image ID: 77649

**"Sailing on Lake Victoria in Africa"**

by Linda Hollingdale
Image ID: 324027

**"San Juan Door#3"**

by Ramon Luis Ruiz
Image ID: 342044

**"Pier"**

by Tan Kian Khoon
Image ID: 254966

**"The channels of Amsterdam"**

by Dimitris Xygalatas
Image ID: 436729

**"San Francisco"**

by Joanne Blaauboer
Image ID: 306774

**"Venetian"**

by mark hampton
Image ID: 211753

**"Village Scene"**

by Cecil Fuselier
Image ID: 530067

**"Baker Beach, San Francisco"**

by Chee-Onn Leong
Image ID: 444228

SHOWCASE

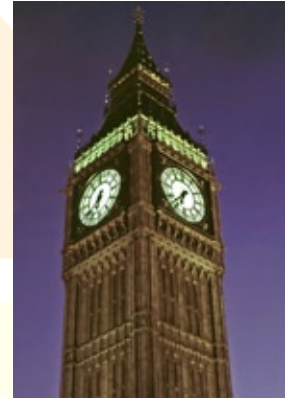
TRAVEL & LEISURE

**"Easter Island Morai"**

by David Grossman
Image ID: 434983

**"the presidents on mt rushmore"**

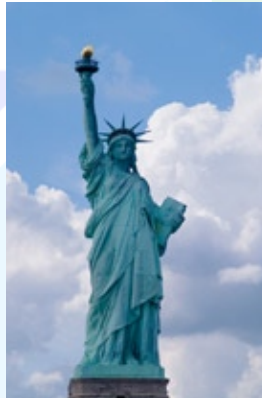
by Andrea Laudi
Image ID: 426451

**"Big Ben at Night"**

by Jim Glab
Image ID: 480011

**"Italy: Rome 9"**

by David Garry
Image ID: 445055

**"Statue of Liberty"**

by Brian Auer
Image ID: 362719

**"The Shrine"**

by Stephen Gaskins
Image ID: 165055

**"Downtown Atlanta at Night"**

by Bad Foto
Image ID: 282072

**"Amish Country"**

by Andreas Mueller
Image ID: 435983

**"London 1"**

by Hans-Ake Sundberg
Image ID: 419591

SHOWCASE

TRAVEL & LEISURE



"OPEN SEATING FOR A TAHITI SUNSET"

by Tom Tezak
Image ID: 163639



"Cafe Tables in Paris"

by Lia Buffa
Image ID: 136985



"Blue skys"

by glenn traver
Image ID: 288390



"Thrown For A Loop"

by Rob Hutter
Image ID: 231286



"Golden Gate Bridge CA"

by Richard Gunion
Image ID: 428950



"The Water Works"

by JT Tonga
Image ID: 389823



"Memories of The Boardwalk(REPOST)"

by Donna Sherwood
Image ID: 83667



"plymouth fireworks 4"

by Kevin Myhill
Image ID: 532753



"Washington Fireworks 3"

by Harrison Thomas
Image ID: 319876

Jan Stadelmyer

buttershug.shutterpoint.com

Photographer and microsite reviewer

Photography experience: 5 years

ShutterPoint member since: September 2004

Images in gallery: 345

Favorite subject to photograph: Conceptual images and candids of children. I like the conceptual images to demonstrate a particular point or idea in a creative way. I like doing candids of children because I think it captures their innocence and fun more than posed images do. Even in the studio when shooting children, when they think they are done posing, I keep shooting. I find that's where some of the best shots come from.

Image post-processing: Yes. I currently use Jasc Paint Shop Pro 9. No, it doesn't make a big difference in the marketability of my images. I use it mostly for adjustments in color, brightness, and contrast, just like a photo lab would do for film. There are some of my conceptual images though, where the image couldn't exist without the aid of a computer... like butterflies carrying a laptop because it is so lightweight and portable. Don't count on a program to make a good image bad. It won't work. Try to get it right in camera and then make minor adjustments.

Subjects that sell: My subjects that sell the most are my conceptual images that are oriented more towards business/technology purposes and could have several interpretations. I have sold some pieces where the buyer told me that they were being printed as fine art pieces for model homes and one was a fine art print for a gift.



"Different Strokes"
Image ID: 276415



"Happy New Year"
Image ID: 431719

continued...

Wisdom:

Post only your very best. I probably have close to 20,000 images in my library, but I bracket my settings a lot if I know it's a place I can't get back to and reshoot. Learn how to use light. If the sky is brighter than your foreground, use one or a combination of filters to balance things out. Use the rules of composition, but know when it's best to break them for effect. This comes with lots of practice. Be harsh on yourself. Ask what the image might be used for. If you can't think of an answer, then most likely it won't sell because no one else will think of a use for it either. Try new things. Try turning off your flash and carrying a tripod around with you for longer exposures without shakiness. Set up still lifes near a window with soft light – no fancy lighting sets needed for those. Use a reflector to soften the shadows. Be creative – brainstorm ideas and keep notebook with them in to come back to when you are ready. Look at photography books and magazines. Then you'll really see what sells and how it should look. I have an inspiration file where I see something I like and want to try to get that effect or it shoots off a different idea in my head and I can go with it. Never copy someone's work, but sometimes you might see an image and think, "That's a cool idea, but I could see it being done this way instead".

Before submitting, check your images at 100% on the computer. Do you see any noise in the photo or sensor dust that can be cleaned up with a post processing program? Do the people or pets have red-eye? Is everything in focus that you wanted to be? Have you upsized and now there is a lot of pixelation? If you isolated an object via the computer, are the edges neat and clean?

But I can't specify enough to be your own toughest critique. If you are not sure if it is sellable or not, then most likely it's not. Pick your best shot out of a series. Don't post the whole gigabyte card of your trip to the beach or your new baby. Pick your best three – or four, but that's it.

Really LOOK in your viewfinder before pressing the shutter button. Is there a stray branch or grass you could move or get out of the frame by moving yourself one step in a certain direction? Are everyone's heads in the frame? Is there something behind the person you are photographing that makes an odd merge... like tree branches growing out of someone's head.

If you are set on auto focus, is the camera focusing where you want it to be?

Read your camera's manual front to back with the camera in your hand. Learn about all it can do and don't be afraid to try manual settings. Then YOU decide what you want to photo to look like, not your camera.

And for selling on-line, keywords are important. Keep them relevant, but put enough in there so your work can get in front of the buyers.

Keep your prices fair – to the customer and yourself. If you have more time and money in materials to set up a shot, the price should be higher. If it was an easy shot that could easily be reproduced if you went back and stood in the same spot, the price should be lower. The more you have invested in the shot with time and money, the more you should charge.

MARKETABLE PHOTOGRAPHY
SHOWCASE
 VARIOUS OBJECTS



"Gifts from the Sea"
 by Carol DiFiori
 Image ID: 328511



"Healthcare"
 by Marica Susic
 Image ID: 400809



"Clock Musee D'orsay"
 by Robert Russell
 Image ID: 54600



"Cracks & Crevices"
 by Heidi Correia
 Image ID: 461707



"The Winery"
 by Aleksandra Mojsilovic
 Image ID: 259933



"Red Steps"
 by Timothy Martin
 Image ID: 463265



"Jungle Jugs"
 by Donna Sherwood
 Image ID: 53469



"Phone Box"
 by Katariina Järvinen
 Image ID: 258002



"Faces"
 by lester sarmiento
 Image ID: 318668

SHOWCASE

VARIOUS OBJECTS

**"Free At Last!"**

by Maria Dryfhout
Image ID: 516664

**"Heart of the Dragon"**

by Robert Kimmey
Image ID: 163417

**"Old Camera"**

by Andrej Kriukov
Image ID: 341473

**"Different Strokes"**

by Gianna Stadelmyer
Image ID: 276419

**"Finishing Touch"**

by Tom Mc Nemar
Image ID: 297374

**"Lock Picks"**

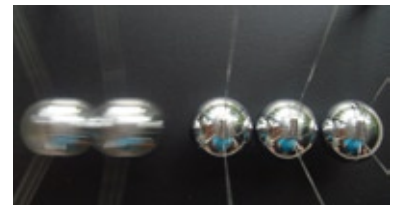
by David Gordon
Image ID: 497746

**"Wrench"**

by Jack Weston
Image ID: 543737

**"One Size Fits All"**

by Gernot Wagner
Image ID: 396

**"Newton's Cradle"**

by Kumiko Parkinson
Image ID: 537103

SHOWCASE

VARIOUS OBJECTS

**"Chained Elements"**

by Alex DeVilbiss
Image ID: 511413

**"Swiss Army Knife"**

by Marmotta PhotoArt
Image ID: 349317

**"Butterfly House"**

by Timothy Juntunen
Image ID: 510420

**"Bikini Babe"**

by Maria Dryfhout
Image ID: 553919

**"autumn colours"**

by Myrthe Krook
Image ID: 57256

**"Spanish Stoneware"**

by Mairead Neal
Image ID: 275568

**"Colored Pencils"**

by chris pischel
Image ID: 76048

**"The Mediators"**

by Adalbert Naval
Image ID: 493247

**"Yarns at the Weaving Mill"**

by Stephen Gaskins
Image ID: 159825

SHOWCASE

VARIOUS OBJECTS

**"Keys"**

by Dim Atrakhimovich
Image ID: 256332

**"Cross"**

by Ann Horn
Image ID: 56668

**"Come Read Me"**

by Joshua Spear
Image ID: 502145

**"Chiller"**

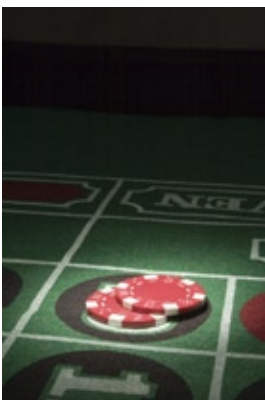
by Andrew Weller
Image ID: 171668

**"Holy Family"**

by Bonnie Barry
Image ID: 455401

**"International Festival"**

by Stewart Copland
Image ID: 445011

**"Casino2_048.jpg"**

by Seth Love
Image ID: 542930

**"dictionary"**

by Maria P. Lorenzo
Image ID: 447891

**"Rebirth"**

by Norman Dodds
Image ID: 334475

SHOWCASE

WATERFALLS

**"Autumn Flow"**

by Mike Dawson

Image ID: 256266

**"Autumn Flows By"**

by Mike Dawson

Image ID: 256269

**"Upper Beaver Falls"**

by Lori Curtis

Image ID: 315167

**"BridalVeil Falls -Yosemite"**

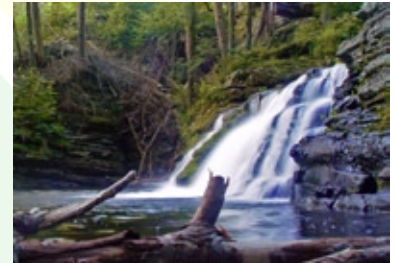
by Steven Castro

Image ID: 537298

**"Milla Milla Falls"**

by Gianna Stadelmyer

Image ID: 415833

**"Waterfall in Child's Park, Dingmans Ferry, PA"**

by Steven Reno

Image ID: 90802

**"Kancamagus Highway, USA"**

by Chee-Onn Leong

Image ID: 131577

**"Kancamagus"**

by Chee-Onn Leong

Image ID: 138500

**"Wales, UK"**

by Chee-Onn Leong

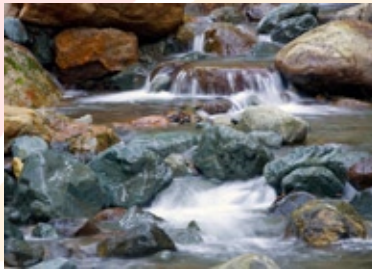
Image ID: 77217

SHOWCASE

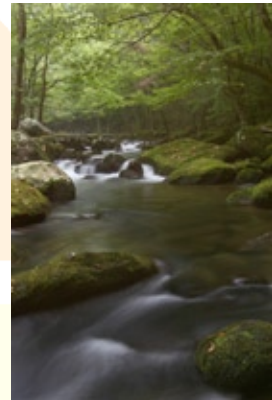
WATERFALLS

**"Tropical Waterfall"**

by Janice Paige Chow
Image ID: 257362

**"Rocks and Water"**

by Donna Holmes
Image ID: 479035

**"Stream Side Shadows"**

by Scott Dover
Image ID: 444091

**"Havasu Falls"**

by Jeffrey Buchanan
Image ID: 520371